THE

ILIAD

OF

HOMER.

Tranſlated by Mr. *POPE.*

VOL. II.

Quis Martem *tunica tectum adamantina*
Digne ſcripſerit? aut pulvere Troïco
Nigrum Merionen? *aut ope* Palladis
Tydiden *Superis parem?* HORAT.

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AN

ESSAY

ON

HOMER's Battles.

PErhaps it may be neceſſary in this place, at the opening of *Homer*'s Battles, to premiſe ſome obſervations upon them in general. I ſhall firſt endeavour to ſhew the *Conduct* of the Poet herein, and next collect ſome *Antiquities*, that tend to a more diſtinct underſtanding of thoſe deſcriptions which make ſo large a part of the Poem.

One may very well apply to *Homer* himſelf, what he ſays of his Heroes at the end of the fourth book, that whoſoever ſhould be guided thro' his battles by *Minerva*, and pointed to every ſcene of them, would ſee nothing through the whole but ſubjects of ſurprize and applauſe. When the reader reflects that no leſs than the compaſs of twelve books is taken up in theſe, he will have reaſon to wonder by what methods our author could prevent deſcriptions of ſuch a length from being tedious. It is not enough to ſay, that tho' the ſubject itſelf be the ſame, the actions are always different; that we have now diſtinct combats, now promiſcuous fights, now ſingle duels, now general engagements; or that the ſcenes are perpetually vary'd; we are now in the fields, now at the fortification of the *Greeks*, now at the ſhips, now at the gates of *Troy*, now at the river *Scamander*: But we muſt look farther into the art of the poet to find the reaſons of this aſtoniſhing variety.

We may firſt obſerve that diverſity in the *deaths* of his *warriors*, which he has ſupply'd by the vaſteſt fertility of

invention. Theſe he diſtinguiſhes ſeveral ways: Sometimes by the *characters* of the Men, their *age*, *office*, *profeſſion*, *nation*, *family*, &c. One is a bloomi g *youth*, whoſe father diſſuaded him from the war; one is a *Prieſt*, whoſe piety could not ſave him; one is a *ſportſman*, whom *Diana* taught in vain; one is the *native* of a far-diſtant *country*, who is never to return; one is deſcended from a *noble line*, which ends in his death; one is made remarkable by his *boaſting*; another by his *beſeeching*; and another, who is diſtinguiſhed no way elſe, is marked by his *Habit* and the ſingularity of his armour.

Sometimes he varies theſe deaths by the ſeveral *poſtures* in which his Heroes are repreſented either fighting or falling. Some of theſe are ſo exceedingly *exact*, that one may gueſs from the very poſition of the combatant, where-abouts the wound will light: Others ſo very *peculiar* and *uncommon*, that they could only be the effect of an imagination which had ſearched thro' all the ideas of nature. Such is that picture of *Mydon* in the fifth book, whoſe arm being numbed by a blow on the elbow, drops the reins that trail on the ground; and then being ſuddenly ſtruck on the temples, falls headlong from the chariot in a ſoft and deep place, where he ſinks up to the ſhoulders in the ſands, and continues a while fixed by the weight of his armour, with his legs quivering in the air, 'till he is trampled down by his horſes.

Another cauſe of this variety is the difference of the *wounds* that are given in the *Iliad*: They are by no means like the wounds deſcribed by moſt other poets, which are commonly made in the ſelf-ſame obvious places: The heart and head ſerve for all thoſe in general who underſtand no anatomy, and ſometimes for variety they kill men by wounds that are no where mortal but in their poems. As the whole human body is the ſubject of theſe, ſo nothing is more neceſſary to him who would deſcribe them well, than a thorough knowledge of its ſtructure, even tho' the poet is not profeſſedly to write of them as an anatomiſt; in the ſame manner as an exact ſkill in anatomy is neceſſary to thoſe Painters that would excel in drawing the naked, tho' they are not to make every muſcle as viſible as in a book of chirurgery. It appears from ſo many paſſages in *Homer* that he was perfectly maſter of this ſci-

ence,

ence, that it would be needleſs to cite any in particular. One may only obſerve, that if we thoroughly examine all the wounds he has deſcribed, tho' ſo infinite in number, and ſo many ways diverſified, we ſhall hardly find one which will contradict this obſervation.

I muſt juſt add a remark, that the various periphraſes and circumlocutions by which *Homer* expreſſes the ſingle act of *dying*, have ſupplied *Virgil* and the ſucceeding Poets with all their manners of phraſing it. Indeed he repeats the ſame verſe on that occaſion more often than they—τὸν δὲ σκότος ὄσσε' ἐκάλυψε—Ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ, &c. But tho' it muſt be owned he had more frequent occaſions for a line of this kind than any Poet, as no other has deſcribed half ſo many deaths, yet one cannot aſcribe this to any ſterility of expreſſion, but to the genius of his times, that delighted in thoſe reiterated verſes. We find repetitions of the ſame ſort affected by the ſacred writers, ſuch as *He was gathered to his people*; *He ſlept with his fathers*; and the like. And upon the whole they have a certain antiquated harmony, not unlike the burthen of a ſong, which the ear is willing to ſuffer, and as it were reſts upon.

As the perpetual horror of combats, and a ſucceſſion of images of death, could not but keep the imagination very much on the ſtretch; *Homer* has been careful to contrive ſuch reliefs and pauſes, as might divert the mind to ſome other ſcene, without loſing ſight of his principal object. His *compariſons* are the more frequent on this account; for a *compariſon* ſerves this end the moſt effectually of any thing, as it is at once correſpondent to, and differing from, the ſubject. Thoſe criticks who fancy that the uſe of compariſons diſtracts the attention, and draws it from the firſt image which ſhould moſt employ it, (as that we loſe the idea of the *battle* itſelf, while we are led by a ſimile to that of a *deluge* or a *ſtorm:*) Thoſe, I ſay, may as well imagine we loſe the thought of the ſun, when we ſee his reflection in the water; where he appears more diſtinctly, and is contemplated more at eaſe, than if we gazed directly at his beams. For it is with the eye of the imagination as it is with our corporeal eye, it muſt ſometimes be taken off from the object in order to ſee it the better. The ſame criticks that are diſ-

pleaſed to have their fancy diſtracted (as they call it) are yet ſo inconſiſtent with themſelves, as to object to *Homer* that his ſimiles are too much alike, and are too often derived from the ſame animal. But is it not more reaſonable (according to their own notion) to compare the ſame man always to the ſame animal, than to ſee him ſometimes a ſun, ſometimes a tree, and ſometimes a river? Tho' *Homer* ſpeaks of the ſame creature, he ſo diverſifies the circumſtances and accidents of the compariſons, that they always appear quite different. And to ſay truth, it is not ſo much the animal or the thing, as the action or poſture of them, that employs our imagination: Two different animals in the ſame action are more like to each other, than one and the ſame animal is to himſelf, in two different actions. And thoſe who in reading *Homer* are ſhocked that 'tis always a *lion*, may as well be angry that 'tis always a *man*.

What may ſeem more exceptionable, is his inſerting the ſame compariſons in the ſame words at length upon different occaſions, by which management he makes one ſingle image afford many ornaments to ſeveral parts of the Poem. But may not one ſay *Homer* is in this like a ſkilful improver, who places a beautiful ſtatue in a well diſpoſed garden ſo as to anſwer ſeveral viſtas, and by that artifice one ſingle figure ſeems multiplied into as many objects as there are openings from whence it may be viewed?

What farther relieves and ſoftens theſe deſcriptions of battles, is the Poet's wonderful art of introducing many pathetick circumſtances about the deaths of the Heroes, which raiſes a different movement in the mind from what thoſe images naturally inſpire, I mean compaſſion and pity; when he cauſes us to look back upon the loſt riches, poſſeſſions, and hopes of thoſe who die: When he tranſports us to their native countries and paternal ſeats, to ſee the griefs of their aged fathers, the deſpair and tears of their widows, or the abandoned condition of their orphans. Thus when *Proteſilaus* falls, we are made to reflect on the lofty Palaces he left half finiſhed; when the ſons of *Phænops* are killed, we behold the mortifying diſtreſs of their wealthy father, who ſaw

his

his eſtate divided before his eyes, and taken in truſt for ſtrangers. When *Axylus* dies, we are taught to compaſſionate the hard fate of that generous and hoſpitable man, whoſe houſe was the houſe of all men, and who deſerved that glorious elogy of *The friend of human-kind.*

It is worth taking notice too what uſe *Homer* every where makes of each little accident or circumſtance that can naturally happen in a battle, thereby to caſt a variety over his action; as well as of every turn of mind or emotion a Hero can poſſibly feel, ſuch as reſentment, revenge, concern, confuſion, *&c.* The former of theſe makes his work reſemble a large hiſtory-piece, where even the leſs important figures and actions have yet ſome convenient place or corner to be ſhewn in; and the latter gives it all the advantages of tragedy, in thoſe various turns of paſſion that animate the ſpeeches of his Heroes, and render his whole Poem the moſt *Dramatick* of any Epick whatſoever.

It muſt alſo be obſerved, that the conſtant *machines* of the *Gods* conduce very greatly to vary theſe long battles, by a continual change of the ſcene from earth to heaven. *Homer* perceived them too neceſſary for this purpoſe to abſtain from the uſe of them even after *Jupiter* had enjoined the Deities not to act on either ſide. It is remarkable how many methods he has found to draw them into every book; where if they dare not aſſiſt the warriors, at leaſt they are very helpful to the poet.

But there is nothing that more contributes to the variety, ſurprize, and *Eclat* of *Homer*'s battles, or is more perfectly admirable in itſelf, than that artful manner of taking meaſure, or (as one may ſay) *gaging* his Heroes by each other, and thereby elevating the character of one perſon, by the oppoſition of it to that of ſome other whom he is made to excel. So that he many times deſcribes one, only to image another, and raiſes one only to raiſe another. I cannot better exemplify this remark, than by giving an inſtance in the character of *Diomed* that lies before me. Let us obſerve by what a ſcale of oppoſitions he elevates this Hero, in the fifth book, firſt to excel all human valour, and after to rival the Gods themſelves. He diſtinguiſhes him firſt from the *Grecian*

Captains in general, each of whom he repreſents conquering a ſingle *Trojan*, while *Diomed* conſtantly encounters two at once; and while they are engaged each in his diſtinct poſt, he only is drawn fighting in every quarter, and ſlaughtering on every ſide. Next he oppoſes him to *Pandarus*, next to *Æneas*, and then to *Hector*. So of the Gods, he ſhews him firſt againſt *Venus*, then *Apollo*, then *Mars*, and laſtly in the eighth book againſt *Jupiter* himſelf in the midſt of his thunders. The ſame conduct is obſervable more or leſs in regard to every perſonage of his work.

This ſubordination of the Heroes is one of the cauſes that make each of his battles riſe above the other in greatneſs, terror, and importance, to the end of the Poem. If *Diomed* has performed all theſe wonders in the firſt combat, it is but to raiſe *Hector*, at whoſe appearance he begins to fear. If in the next battles *Hector* triumphs not only over *Diomed*, but over *Ajax* and *Patroclus*, ſets fire to the fleet, wins the armour of *Achilles*, and ſingly eclipſes all the Heroes; in the midſt of all his glory, *Achilles* appears, *Hector* flies, and is ſlain.

The manner in which his Gods are made to act, no leſs advances the gradation we are ſpeaking of. In the firſt battles they are ſeen only in ſhort and ſeparate excurſions: *Venus* aſſiſts *Paris*, *Minerva Diomed*, and *Mars Hector*. In the next, a clear ſtage is left for *Jupiter*, to diſplay his omnipotence, and turn the fate of armies alone. In the laſt, all the powers of heaven are engaged and banded into regular parties, Gods encountering Gods, *Jove* encouraging them with his thunders, *Neptune* raiſing his tempeſts, heaven flaming, earth trembling, and *Pluto* himſelf ſtarting from the throne of hell.

II. I am now to take notice of ſome cuſtoms of *antiquity* relating to the *arms* and *art military* of thoſe times, which are proper to be known, in order to form a right notion of our Author's deſcriptions of war.

That *Homer* copied the manners and cuſtoms of the age he writ of, rather than of that he lived in, has been obſerved in ſome inſtances. As that he no where repreſents *cavalry* or *trumpets* to have been uſed in the *Trojan* wars, tho' they apparently were in his own time. It is not there-

therefore impoſſible but there may be found in his works ſome deficiencies in the art of war, which are not to be imputed to his ignorance, but to his judgment.

Horſes had not been brought into *Greece* long before the ſiege of *Troy*. They were originally Eaſtern animals, and if we find at that very period ſo great a number of them reckoned up in the wars of the *Iſraelites*, it is the leſs a wonder, conſidering they came from *Aſia*. The practice of riding them was ſo little known in *Greece* a few years before, that they looked upon the *Centaurs* who firſt uſed it, as monſters compounded of men and horſes. *Neſtor* in the firſt *Iliad* ſays he had ſeen theſe *Centaurs* in his youth, and *Polypætes* in the ſecond is ſaid to have been born on the day that his father expelled them from *Pelion* to the deſerts of *Æthica*. They had no other uſe of horſes than to draw their chariots in battle, ſo that whenever *Homer* ſpeaks of *fighting from a horſe, or taming an horſe*, or the like, it is conſtantly to be underſtood of fighting from a chariot, or taming horſes to that ſervice. This (as we have ſaid) was a piece of decorum in the Poet; for in his own time they were arrived to ſuch a perfection in horſemanſhip, that in the fifteenth *Iliad*, v. 822. we have a *ſimile* taken from an extraordinary feat of activity, where one man manages four horſes at once, and leaps from the back of one to another at full ſpeed.

If we conſider in what high eſteem among warriors theſe noble animals muſt have been at their firſt coming into *Greece*, we ſhall the leſs wonder at the frequent occaſions *Homer* has taken to deſcribe and celebrate them. It is not ſo ſtrange to find them ſet almoſt upon a level with men, at the time when a *horſe* in the prizes was of equal value with a *captive*.

The *chariots* were in all probability very low. For we frequently find in the *Iliad*, that a perſon who ſtands erect on a chariot is killed (and ſometimes by a ſtroke on the head) by a foot-ſoldier with a ſword. This may farther appear from the eaſe and readineſs with which they alight or mount on every occaſion, to facilitate which, the chariots were made open behind. That the wheels were but ſmall, may be gueſſed from a cuſtom they had of taking them off and ſetting them on, as they were laid by, or made uſe of. *Hebe* in the fifth book puts on the wheels of

Juno's chariot when ſhe calls for it in haſte: And it ſeems to be with alluſion to the ſame practice that it is ſaid in *Exodus*, c. 14. *The Lord took off their chariot-wheels, ſo that they drove them heavily.* The ſides were alſo low; for whoever is killed in his chariot throughout the poem, conſtantly falls to the ground, as having nothing to ſupport him. That the whole machine was very ſmall and light is evident from a paſſage in the tenth *Iliad*, where *Diomed* debates whether he ſhall draw the chariot of *Rheſus* out of the way, or carry it on his ſhoulders to a place of ſafety. All the particulars agree with the repreſentations of the chariots on the moſt ancient *Greek* coins; where the tops of them reached not ſo high as the backs of the horſes, the wheels are yet lower, and the heroes who ſtand in them are ſeen from the knee upwards*. This may ſerve to ſhew thoſe Criticks are under a miſtake, who blame *Homer* for making his warriors ſometimes retire behind their chariots, as if it were a piece of cowardice: which was as little diſgraceful then, as it is now to alight from one's horſe in a battle, on any neceſſary emergency.

There were generally two perſons in one chariot, one of whom was wholly employed in guiding the horſes. They uſed indifferently two, three, or four horſes; from whence it happens, that ſometimes when a horſe is killed, the hero continues the fight with the two or more that remain; and at other times a warrior retreats upon the loſs of one; not that he has leſs courage than the other, but that he has fewer horſes.

Their *ſwords* were all broad cutting ſwords, for we find they never ſtab but with their ſpears. The *ſpears* were uſed two ways, either to puſh with, or to caſt from them, like the miſſive javelins. It ſeems ſurprizing, that a man ſhould throw a dart or ſpear with ſuch force, as to pierce thro' both ſides of the armour and the body (as is often deſcribed in *Homer*.) For if the ſtrength of the men was gigantick, the armour muſt have been ſtrong in proportion. Some ſolution might be given for this, if we imagined the armour was generally braſs, and the weapons pointed with iron; and if we could fancy that *Homer* called the ſpears and ſwords *brazen*, in the ſame manner that he calls the reins of a bridle *ivory*, only from the ornaments about them.

* *See the collection of* Goltzius, &c.

them. But there are paſſages where the point of the ſpear is expreſly ſaid to be of braſs, as in the deſcription of that of *Hector* in *Iliad* 6. *Pauſanias*, *Laconicis*, takes it for granted, that the arms, as well offenſive as defenſive, were braſs. He ſays the ſpear of *Achilles* was kept in his time in the temple of *Minerva*, the top and point of which were of braſs; and the ſword of *Meriones*, in that of *Æſculapius* among the *Nicomedians*, was entirely of the ſame metal. But be that as it will, there are examples even at this day of ſuch a prodigious force in caſting darts, as almoſt exceeds credibility. The *Turks* and *Arabs* will pierce thro' thick planks with darts of hardened wood; which can only be attributed to their being bred (as the ancients were) to that exerciſe, and to the ſtrength and agility acquired by a conſtant practice of it.

We may aſcribe to the ſame cauſe their power of caſting *ſtones* of a vaſt weight, which appears a common practice in theſe battles. Thoſe are in a great error, who imagine this to be only a fictitious embelliſhment of the Poet, which was one of the exerciſes of war among the ancient *Greeks* and *Orientals*. * St. *Jerome* tells us, it was an old cuſtom in *Palæſtine*, and in uſe in his own time, to have round ſtones of a great weight kept in the caſtles and villages, for the youth to try their ſtrength with. And the cuſtom is yet extant in ſome parts of *Scotland*, where ſtones for the ſame purpoſe are laid at the gates of great houſes, which they call *putting ſtones*.

Another conſideration which will account for many things that may ſeem uncouth in *Homer*, is the reflection that before the uſe of *fire-arms* there was infinitely more ſcope for *perſonal valour* than in the modern battles. Now whenſoever the perſonal ſtrength of the combatants happened to be unequal, the declining a ſingle combat could not be ſo diſhonourable as it is in this age, when the arms we

* Mos eſt in urbibus Palæſtinæ, & uſque hodie per omnem Judæam vetus conſuetudo ſervatur, ut in viculis, oppidis, & caſtellis rotundi ponantur lapides graviſſimi ponderis, ad quos juvenes exercere ſe ſolent, & eos pro varietate virium ſublevare, alii ad genua, alii ad umbilicum, alii ad humeros, ad caput, nonnulli ſuper verticem, rectis junctiſque manibus, magnitudinem virium demonſtrantes, pondus attollunt.

we make uſe of put all men on a level. For a ſoldier of far inferior ſtrength may manage a rapier or fire-arms ſo expertly, as to be an overmatch for his adverſary. This may appear a ſufficient excuſe for what in the modern conſtruction might ſeem cowardice in *Homer*'s heroes, when they avoid engaging with others, whoſe bodily ſtrength exceeds their own. The maxims of valour in all times were founded upon reaſon, and the cowardice ought rather in this caſe to be imputed to him who braves his inferior. There was alſo more leiſure in their battles before the knowledge of fire-arms; and this in a good degree accounts for thoſe *harangues* his heroes make to each other in the time of combat.

There was another practice frequently uſed by theſe ancient warriors, which was to ſpoil an enemy of his arms after they had ſlain him; and this cuſtom we ſee them frequently purſuing with ſuch eagerneſs, as if they looked on their victory not complete 'till this point was gained. Some modern Criticks have accuſed them of avarice on account of this practice, which might probably ariſe from the great value and ſcarceneſs of armour in that early time and infancy of war. It afterwards became a point of honour, like gaining a ſtandard from the enemy. *Moſes* and *David* ſpeak of the pleaſure of obtaining many ſpoils. They preſerved them as monuments of victory, and even religion at laſt became intereſted herein, when theſe ſpoils were conſecrated in the temples of the tutelar Deities of the conqueror.

The reader may eaſily ſee, I ſet down theſe heads juſt as they may occur to my memory, and only as hints to farther obſervations; which any one who is converſant in *Homer* cannot fail to make, if he will but think a little in the ſame track.

It is no part of my deſign to enquire what progreſs had been made in the *art of war* at this early period: The bare peruſal of the *Iliad* will beſt inform us of it. But what I think tends more immediately to the better comprehenſion of theſe deſcriptions, is to give a ſhort view of the *ſcene* of war, the *ſituation* of *Troy*, and thoſe places which *Homer* mentions, with the proper *field* of each battle: Putting together, for this purpoſe, thoſe paſſages in my Author that give any light to this matter.

The

The ancient city of *Troy* ſtood at a greater diſtance from the ſea, than thoſe ruins which have ſince been ſhewn for it. This may be gathered from *Iliad* 5. v. (of the original) 791. where it is ſaid, that the *Trojans* never durſt ſally out of the *walls* of their town, 'till the retirement of *Achilles*; but afterwards combated the *Grecians* at their very ſhips, *far from the city*. For had *Troy* ſtood (as *Strabo* obſerves) ſo nigh the *ſea-ſhore*, it had been madneſs in the *Greeks* not to have built any fortification before their fleet till the tenth year of the ſiege, when the enemy was ſo near them: And on the other hand, it had been cowardice in the *Trojans* not to have attempted any thing all that time, againſt an army that lay unfortified and unintrenched. Beſides the intermediate ſpace had been too ſmall to afford a field for ſo many various adventures and actions of war. The places about *Troy*, particularly mentioned by *Homer* lie in this order.

1. The *Scæan gate:* This opened to the field of battle, and was that thro' which the *Trojans* made their excurſions. Cloſe to this ſtood the *beech-tree* ſacred to *Jupiter*, which *Homer* generally mentions with it.

2. The *hill* of *wild fig-trees*. It joined to the walls of *Troy*, on one ſide, and extended to the high-way on the other. The firſt appears from what *Andromache* ſays in *Il.* 6. v. 432. that *the walls were in danger of being ſcaled from this hill*; and the laſt from *Il.* 22. v. 145. *&c.*

3. The *two ſprings of Scamander*. Theſe were a little higher on the ſame high-way. *(Ibid.)*

4. *Calicolone*, the name of a pleaſant hill that lay near the river *Simois*, on the other ſide of the town. *Il.* 20. v. 53.

5. *Bateia*, or the ſepulchre of *Myrinne*, ſtood a little before the city in the plain. *Il.* 2. v. 318. *of the Catal.*

6. The *monument* of *Ilus:* Near the middle of the plain. *Iliad.* 11. v. 166.

7. The tomb of *Æſyetes*, commanded the proſpect of the fleet, and that part of the ſea-coaſt. *Iliad.* 2. v. 301. *of the catalogue.*

It ſeems, by the 465th verſe of the ſecond *Iliad*, that the *Grecian* army was drawn up under the ſeveral leaders by the banks of *Scamander* on that ſide toward the ſhips: In the mean time that of *Troy*, and the auxiliaries,

ries, was rang'd in order at *Myrinne*'s ſepulchre. *Ib.* v. 320. *of the catal.* The place of the *firſt battle*, where *Diomed* performs his exploits, was near the joining of *Simois* and *Scamander*; for *Juno* and *Pallas* coming to him, alight at the confluence of thoſe rivers. *Iliad.* 5. v. 776. and that the *Greeks* had not yet paſſed the ſtream, but fought on that ſide next the fleet, appears from v. 791. of the ſame book, where *Juno* ſays *the* Trojans *now brave them at their very ſhips.* But in the beginning of the ſixth book, the place of battle is ſpecified to be between the rivers of *Simois* and *Scamander*; ſo that the *Greeks* (tho' *Homer* does not particularize when, or in what manner) had then croſſed the ſtream toward *Troy.*

The engagement in the eighth book is evidently cloſe to the *Grecian* fortification on the ſhore. That night *Hector* lay at *Ilus*'s tomb in the field, as *Dolon* tells us, *Lib.* 10. v. 415. And in the eleventh book the battle is chiefly about *Ilus*'s tomb.

In the twelfth, thirteenth, and fourteenth, about the fortification of the *Greeks*, and in the fifteenth at the *ſhips.*

In the ſixteenth, the *Trojans* being repulſed by *Patroclus*, they engage between the fleet, the river, and the *Grecian* wall: See v. 396. *Patroclus* ſtill advancing, they fight at the gates of *Troy*, v. 700. In the ſeventeenth, the fight about the body of *Patroclus* is under the *Trojan* wall, v. 403. His body being carried off, *Hector* and *Æneas* purſue the *Greeks* to the fortification, v. 760. And in the eighteenth, upon *Achilles*'s appearing, they retire and encamp without the fortification.

In the twentieth, the fight is ſtill on that ſide next the ſea; for the *Trojans* being purſued by *Achilles*, paſs over the *Scamander* as they run toward *Troy*: See the beginning of book 21. The following battles are either in the river itſelf, or between that and the city, under whoſe walls *Hector* is killed in the twenty-ſecond book, which puts an end to the battles of the *Iliad.*

N. B. *The verſes above are cited according to the number of lines in the* Greek.

THE

THE FIFTH BOOK OF THE ILIAD.

The ARGUMENT.

The Acts of *Diomed.*

Diomed, *assisted by* Pallas, *performs wonders in this day's battle.* Pandarus *wounds him with an arrow, but the Goddess cures him, enables him to discern Gods from mortals, and prohibits him from contending with any of the former, excepting* Venus. Æneas *joins* Pandarus *to oppose him,* Pandarus *is killed, and* Æneas *in great danger but for the assistance of* Venus; *who, as she is removing her son from the fight, is wounded on the hand by* Diomed. Apollo *seconds her in his rescue, and at length carries off* Æneas *to* Troy, *where he is healed in the temple of* Pergamus. Mars *rallies the* Trojans, *and assists* Hector *to make a stand. In the mean time* Æneas *is restored to the field, and they overthrow several of the* Greeks; *among the rest* Tlepolemus *is slain by* Sarpedon. Juno *and* Minerva *descend to resist* Mars; *the latter incites* Diomed *to go against that God; he wounds him, and sends him groaning to heaven.*

The first battle continues thro' this book. The scene *is the same as in the former.*

THE

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MAY

Æneas being desirous to revenge Pandarus's treachery to be revenged on him, while Venus with a Prodigious stone w Diomed throws at him, while Venus flyes to his aid, Sthelenus Seizes his Chariot & Horses. BV

THE

FIFTH BOOK

OF THE

ILIAD.

BUT *Pallas* now *Tydides'* ſoul inſpires,
Fills with her force, and warms with all her fires,
Above the *Greeks* his deathleſs fame to raiſe,
And crown her Hero with diſtinguiſh'd praiſe.

High

V. 1. *But* Pallas *now*, &c.] As in every juſt hiſtory picture there is one principal figure, to which all the reſt refer and are ſubſervient; ſo in each battle of the *Iliad* there is one principal perſon, that may properly be called the Hero of that day or action. This conduct preſerves the unity of the piece, and keeps the imagination from being diſtracted and confuſed with a wild number of independent figures, which have no ſubordination to each other. To make this probable, *Homer* ſuppoſes theſe extraordinary meaſures of courage to be the immediate gift of the Gods; who beſtow them ſometimes upon one, ſometimes upon another, as they

High on his helm celeſtial lightnings play,
His beamy ſhield emits a living ray;

Th'

they think fit to make them the inſtruments of their deſigns; an opinion conformable to true theology. Whoever reflects upon this, will not blame our Author for repreſenting the ſame heroes brave at one time, and diſpirited at another; juſt as the Gods aſſiſt, or abandon them, on different occaſions.

V. 1. Tydides.] That we may enter into the ſpirit and beauty of this book, it will be proper to ſettle the true *character of Diomed*, who is the hero of it. *Achilles* is no ſooner retired, but *Homer* raiſes his other *Greeks* to ſupply his abſence; like ſtars that ſhine each in his due revolution, till the principal hero riſes again, and eclipſes all others. As *Diomed* is the firſt in this office, he ſeems to have more of the character of *Achilles* than any beſides. He has naturally an exceſs of boldneſs, and too much fury in his temper, forward and intrepid like the other, and running after Gods or men promiſcuouſly as they offer themſelves. But what differences his character is, that he is ſoon reclaimed by advice, hears thoſe that are more experienced, and, in a word, obeys *Minerva* in all things. He is aſſiſted by the patroneſs of wiſdom and arms, as he is eminent both for prudence and valour. That which characterizes his prudence, is a quick ſagacity and preſence of mind in all emergencies, and an undiſturbed readineſs in the very article of danger. And what is particular in his valour, is agreeable to theſe qualities, his actions being always performed with remarkable dexterity, activity, and diſpatch. As the gentle and manageable turn of his mind ſeems drawn with an oppoſition to the boiſterous temper of *Achilles*, ſo his bodily excellencies ſeem deſigned as in contraſt to thoſe of *Ajax*, who appears with great ſtrength, but heavy and unwieldly. As he is forward to act in the field, ſo is he ready to ſpeak in the council: but 'tis obſervable that, his councils ſtill incline to war, and

are

Th' unweary'd blaze inceſſant ſtreams ſupplies,
Like the red ſtar that fires th' autumnal ſkies,

When

are byaſs'd rather on the ſide of bravery than caution. Thus he adviſes to reject the propoſals of the *Trojans* in the ſeventh book, and not to accept of *Helen* herſelf, tho' *Paris* ſhould offer her. In the ninth he oppoſes *Agamemnon*'s propoſition to return to *Greece*, in ſo ſtrong a manner, as to declare he will ſtay and continue the ſiege himſelf, if the General ſhould depart. And thus he hears without concern *Achilles*'s refuſal of a reconciliation, and doubts not to be able to carry on the war without him. As for his private character, he appears a gallant lover of hoſpitality in his behaviour to *Glaucus* in the ſixth book; a lover of wiſdom in his aſſiſtance of *Neſtor* in the eighth, and his choice of *Ulyſſes* to accompany him in the tenth; upon the whole, an open ſincere friend, and a generous enemy.

The wonderful actions he performs in this battle, ſeem to be the effect of a noble reſentment at the reproach he had received from *Agamemnon* in the foregoing book, to which theſe deeds are the anſwer. He becomes immediately the ſecond hero of *Greece*, and dreaded equally with *Achilles* by the *Trojans*. At the firſt ſight of him his enemies make a queſtion, whether he is a man or a God? *Æneas* and *Pandarus* go againſt him, whoſe approach terrifies *Sthenelus*, and the apprehenſion of ſo great a warrior marvellouſly exalts the intrepidity of *Diomed*. *Æneas* himſelf is not ſaved but by the interpoſing of a Deity: He purſues and wounds that Deity, and *Æneas* again eſcapes only by the help of a ſtronger power, *Apollo*. He attempts *Apollo* too, retreats not till the God threatens him in his own voice, and even then retreats but a few ſteps. When he ſees *Hector* and *Mars* himſelf in open arms againſt him, he had not retired tho' he was wounded, but in obedience to *Minerva*, and then retires with his face toward them. But as ſoon

as

When freſh he rears his radiant orb to ſight,
And, bath'd in Ocean, ſhoots a keener light.

Such

as ſhe permits him to engage with that God, he conquers and ſends him groaning to heaven. What invention and what conduct appears in this whole epiſode? What boldneſs in raiſing a character to ſuch a pitch, and what judgment in raiſing it by ſuch degrees? While the moſt daring flights of poetry are employed to move our admiration, and at the ſame time the juſteſt and cloſeſt allegory, to reconcile thoſe flights to moral truth and probability? It may be farther remarked, that the high degree to which *Homer* elevates this character, enters into the principal deſign of his whole poem; which is to ſhew, that the greateſt perſonal qualities and forces are of no effect, when union is wanting among the chief rulers, and that nothing can avail till they are reconciled ſo as to act in concert.

V. 5. *High on his helm celeſtial lightnings play.*] This beautiful paſſage gave occaſion to *Zoilus* for an inſipid piece of raillery, who aſked how it happened that the hero eſcaped burning by theſe fires that continually broke from his armour? *Euſtathius* anſwers, that there are ſeveral examples in hiſtory, of fires being ſeen to break forth from human bodies, as preſages of greatneſs and glory. Among the reſt, *Plutarch*, in the life of *Alexander*, deſcribes his helmet much in this manner. This is enough to warrant the fiction; and were there no ſuch example, the ſame author ſays very well, that the imagination of a poet is not to be confined to ſtrict phyſical truths. But all objections may eaſily be removed, if we conſider it as done by *Minerva*, who had determined this day to raiſe *Diomed* above all the heroes, and cauſed this apparition to render him formidable. The power of a God makes it not only allowable, but highly noble, and greatly imagined by *Homer*; as well as correſpondent to a miracle in holy ſcripture, where *Moſes* is deſcribed with a glory

Such glories *Pallas* on the chief beſtow'd,
Such, from his arms, the fierce effulgence flow'd:
Onward ſhe drives him, furious to engage,
Where the fight burns, and where the thickeſt rage.
The ſons of *Dares* firſt the combat ſought,
A wealthy prieſt, but rich without a fault;

a glory ſhining on his face at his deſcent from mount *Sinai*; a parallel which *Spondanus* has taken notice of.

Virgil was too ſenſible of the beauty of this paſſage not to imitate it, and it muſt be owned he has ſurpaſſed his original.

Ardet apex capiti, criſtiſque ac vertice flamma
Funditur, & vaſtos umbo vomit aureus ignes.
Non ſecus ac liquidâ ſi quando nocte cometæ
Sanguinei lugubre rubent: aut Sirius ardor,
Ille ſitim morboſque ferens mortalibus ægris,
Naſcitur, & lævo contriſtat lumine cœlum.

Æn. x. v. 270.

In *Homer*'s compariſon there is no other circumſtance alluded to but that of a remarkable brightneſs: Whereas *Virgil*'s compariſon, beſides this, ſeems to foretel the immenſe ſlaughter his hero was to make, by comparing him firſt to a comet, which is vulgarly imagined a prognoſtick, if not the real cauſe, of ſuch miſery to mankind; and again to the dog-ſtar, which appearing with the greateſt brightneſs in the latter end of ſummer, is ſuppoſed the occaſion of all the diſtempers of that ſickly ſeaſon. And methinks the objection of *Macrobius* to this place is not juſt, who thinks the ſimile unſeaſonably applied by *Virgil* to *Æneas*, becauſe he was yet on his ſhip, and had not begun the battle. One may anſwer, that this miraculous appearance could never be more proper than at the firſt ſight of the hero, to ſtrike terror into the enemy, and to prognoſticate his approaching victory.

In

In *Vulcan*'s fane the father's days were led,
The ſons to toils of glorious battle bred;
Theſe ſingled from their troops the fight maintain,
Theſe from their ſteeds, *Tydides* on the plain.
Fierce for renown the brother chiefs draw near,
And firſt bold *Phegeus* caſts his ſounding ſpear,
Which o'er the warrior's ſhoulder took its courſe,
And ſpent in empty air its erring force.
Not ſo, *Tydides*, flew thy lance in vain,
But pierc'd his breaſt, and ſtretch'd him on the plain.
Seiz'd with unuſual fear, *Idæus* fled,
Left the rich chariot, and his brother dead;

And

V. 27. Idæus *fled, Left the rich chariot.*] It is finely ſaid by M. *Dacier*, that *Homer* appears perhaps greater by the criticiſms that have been paſſed upon him, than by the praiſes which have been given him. *Zoilus* had a cavil at this place; he thought it ridiculous in *Idæus* to deſcend from his chariot to fly, which he might have done faſter by the help of his horſes. Three things are ſaid in anſwer to this: Firſt, that *Idæus*, knowing the paſſion which *Diomed* had for horſes, might hope the pleaſure of ſeizing theſe would retard him from purſuing him. Next, that *Homer* might deſign to repreſent in this action of *Idæus* the common effect of fear, which diſturbs the underſtanding to ſuch a degree, as to make men abandon the ſureſt means to ſave themſelves. And then, that *Idæus* might have ſome advantage of *Diomed* in ſwiftneſs, which he had reaſon to confide in. But I fancy one may add another ſolution, which will better account for this paſſage. *Homer*'s word is ἔτλη, which I believe would be better tranſlated *non perſeveravit*, than *non ſuſtinuit defendere fratrem interfectum:* and then the ſenſe will be

And had not *Vulcan* lent celeſtial aid,
He too had ſunk to death's eternal ſhade;
But in a ſmoaky cloud the God of fire
Preſerv'd the ſon, in pity to the ſire.
The ſteeds and chariot, to the navy led,
Encreas'd the ſpoils of gallant *Diomed.*

Struck with amaze, and ſhame, the *Trojan* crew
Or ſlain, or fled, the ſons of *Dares* view;
When by the blood-ſtain'd hand *Minerva* preſt
The God of battles, and this ſpeech addreſt.

Stern pow'r of war! by whom the mighty fall,
Who bathe in blood, and ſhake the lofty wall!

Let

be clear, that *Idæus* made an effort to ſave his brother's body, which proving impracticable, he was obliged to fly with the utmoſt precipitation. One may add, that his alighting from his chariot was not that he could run faſter on foot, but that he could ſooner eſcape by mixing with the croud of common ſoldiers. There is a particular exactly of the ſame nature in the book of *Judges*, Ch. 4. v. 15. where *Siſera* alights to fly in the ſame manner.

V. 40. *Who bathe in blood.*] It may ſeem ſomething unnatural, that *Pallas*, at a time when ſhe is endeavouring to work upon *Mars* under the appearance of benevolence and kindneſs, ſhould make uſe of terms which ſeem ſo full of bitter reproaches; but theſe will appear very properly applied to this warlike Deity. For perſons of this martial character, who ſcorning equity and reaſon carry all things by force, are better pleaſed to be celebrated for their power than their virtue. Statues are raiſed to the conquerors, that is, the deſtroyers of nations, who are complimented for excelling in the arts of ruin. *Demetrius* the ſon of *Antigonus*

Let the brave chiefs their glorious toils divide;
And whose the conquest mighty *Jove* decide:
While we from interdicted fields retire,
Nor tempt the wrath of heaven's avenging Sire.
Her words allay th' impetuous warrior's heat,
The God of arms and martial Maid retreat;
Remov'd from fight, on *Xanthus'* flow'ry bounds
They sate, and listen'd to the dying sounds.
Mean time the *Greeks* the *Trojan* race pursue,
And some bold chieftain ev'ry leader slew:
First

tigonus was celebrated by his flatterers with the title of *Poliorcetes*, a term equivalent to one here made use of.

V. 46. *The God of arms and martial Maid retreat.*] The retreat of *Mars* from the *Trojans* intimates that courage forsook them: It may be said then, that *Minerva's* absence from the *Greeks* will signify that wisdom deserted them also. It is true she does desert them, but it is at a time when there was more occasion for gallant actions than for wise counsels. *Eustathius.*

V. 49. *The* Greeks *the* Trojan *race pursue.*] *Homer* always appears very zealous for the honour of *Greece*, which alone might be a proof of his being of that country, against the opinion of those who would have him of other nations.

It is observable through the whole Iliad, that he endeavours every where to represent the *Greeks* as superior to the *Trojans* in valour and the art of war. In the beginning of the third book he describes the *Trojans* rushing on to the battle in a barbarous and confused manner, with loud shouts and cries, while the *Greeks* advance in the most profound silence and exact order. And in the latter part of the fourth book, where the two armies march to the engagement; the

Greeks

Firſt *Odius* falls, and bites the bloody ſand,
His death ennobled by *Atrides'* hand;
As he to flight his wheeling car addreſt,
The ſpeedy javelin drove from back to breaſt.
In duſt the mighty *Halizonian* lay,
His arms reſound, the ſpirit wings its way.

Thy Fate was next, O *Phæſtus!* doom'd to feel
The great *Idomeneus'* protended ſteel;
Whom *Borus* ſent (his ſon and only joy)
From fruitful *Tarne* to the fields of *Troy*.

Greeks are animated by *Pallas*, while *Mars* inſtigates the *Trojans*, the Poet attributing by this plain allegory to the former a well-conducted valour, to the latter raſh ſtrength and brutal force: So that the abilities of each nation are diſtinguiſhed by the characters of the Deities who aſſiſt them. But in this place, as *Euſtathius* obſerves, the Poet being willing to ſhew how much the *Greeks* excelled their enemies, when they engaged only with their proper force, and when each ſide was alike deſtitute of divine aſſiſtance, takes occaſion to remove the Gods out of the battle, and then each *Grecian* chief gives ſignal inſtances of valour ſuperior to the *Trojans*.

A modern Critick obſerves, that this conſtant ſuperiority of the *Greeks* in the art of war, valour, and number, is contradictory to the main deſign of the poem, which is to make the return of *Achilles* appear neceſſary for the preſervation of the *Greeks*: but this contradiction vaniſhes, when we reflect, that the affront given *Achilles* was the occaſion of *Jupiter*'s interpoſing in favour of the *Trojans*. Wherefore the anger of *Achilles* was not pernicious to the *Greeks* purely becauſe it kept him inactive, but becauſe it occaſioned *Jupiter* to afflict them in ſuch a manner, as made it neceſſary to appeaſe *Achilles*, in order to render *Jupiter* propitious.

The *Cretan* javelin reach'd him from afar,
And pierc'd his ſhoulder as he mounts his car;
Back from the car he tumbles to the ground,
And everlaſting ſhades his eyes ſurround.
Then dy'd *Scamandrius*, expert in the chace,
In woods and wilds to wound the ſavage race;
Diana taught him all her ſylvan arts,
To bend the bow, and aim unerring darts:
But vainly here *Diana*'s arts he tries,
The fatal lance arreſts him as he flies;
From *Menelaus*' arm the weapon ſent,
Thro' his broad back and heaving boſom went:
Down ſinks the warrior with a thund'ring ſound,
His brazen armour rings againſt the ground.
Next artful *Phereclus* untimely fell;
Bold *Merion* ſent him to the realms of hell.
Thy

V. 63. *Back from the car he tumbles.*] It is in poetry as in painting, the poſtures and attitudes of each figure ought to be different: *Homer* takes care not to draw two perſons in the ſame poſture; one is tumbled from his chariot, another is ſlain as he aſcends it, a third as he endeavours to eſcape on foot, a conduct which is every where obſerved by the Poet. *Euſtathius.*

V. 75. *Next artful* Phereclus.] This character of *Phereclus* is finely imagined, and preſents a noble moral in an uncommon manner. There ran a report, that the *Trojans* had formerly received an oracle, commanding them to follow huſbandry, and not apply themſelves to navigation. *Homer* from hence takes occaſion to feign, that the ſhipwright, who preſumed to build the fleet of *Paris* when he took his fatal voyage to

Thy father's ſkill, O *Phereclus*, was thine,
The graceful fabrick and the fair deſign;
For lov'd by *Pallas*, *Pallas* did impart
To him the ſhipwright's and the builder's art.
Beneath his hand the fleet of *Paris* roſe,
The fatal cauſe of all his country's woes;
But he, the myſtick will of heav'n unknown,
Nor ſaw his country's peril, nor his own.
The hapleſs artiſt, while confus'd he fled,
The ſpear of *Merion* mingled with the dead.
Thro' his right hip with forceful fury caſt,
Between the bladder and the bone it paſt:
Prone on his knees he falls with fruitleſs cries,
And death in laſting ſlumber ſeals his eyes.
From *Meges'* force the ſwift *Pedæus* fled,
Antenor's offspring from a foreign bed,
Whoſe gen'rous ſpouſe, *Theano*, heav'nly fair,
Nurs'd the young ſtranger with a mother's care.

How

to *Greece*, was overtaken by the divine vengeance ſo long after as in this battle. One may take notice too in this, as in many other places, of the remarkable diſpoſition *Homer* ſhews to *Mechanicks*; he never omits an opportunity either of deſcribing a piece of workmanſhip, or of celebrating an artiſt.

V. 93. *Whoſe gen'rous ſpouſe*, Theano.] *Homer* in this remarkable paſſage commends the fair *Theano* for breeding up a baſtard of her huſband's with the ſame tenderneſs as her own children. This lady was a woman of the firſt quality, and (as it appears in the ſixth *Iliad*)

How vain thoſe cares! when *Meges* in the rear
Full in his nape infix'd the fatal ſpear;

Swift

the high Prieſteſs of *Minerva:* So that one cannot imagine the education of this child was impoſed upon her by the authority or power of *Antenor*; *Homer* himſelf takes care to remove any ſuch derogatory notion, by particularizing the motive of this unuſual piece of humanity to have been to pleaſe her huſband, χαριζομένη πόσει ᾧ. Nor ought we to leſſen this commendation by thinking the wives of thoſe times in general were more complaiſant than thoſe of our own. The ſtories of *Phœnix*, *Clytemneſtra*, *Medea*, and many others, are plain inſtances how highly the keeping of miſtreſſes was reſented by the married ladies. But there was a difference between the *Greeks* and *Aſiaticks* as to their notions of marriage: For it is certain the latter allowed plurality of wives; *Priam* had many lawful ones, and ſome of them Princeſſes who brought great dowries. *Theano* was an *Aſiatick*, and that is the moſt we can grant; for the ſon ſhe nurſed ſo carefully was apparently not by a wife, but by a miſtreſs; and her paſſions were naturally the ſame with thoſe of the *Grecian* women. As to the degree of regard then ſhewn to the baſtards, they were carefully enough educated, tho' not (like this of *Antenor*) as the lawful iſſue, nor admitted to an equal ſhare of inheritance. *Megapenthes* and *Nicoſtratus* were excluded from the inheritance of *Sparta*, becauſe they were born of bond-women, as *Pauſanias* ſays. But *Neoptolemus*, a natural ſon of *Achilles* by *Deïdamia*, ſucceeded in his father's kingdom, perhaps with reſpect to his mother's quality, who was a Princeſs. Upon the whole, however that matter ſtood, *Homer* was very favourable to baſtards, and has paid them more compliments than one in his works. If I am not miſtaken, *Ulyſſes* reckons himſelf one in the *Odyſſeis*. *Agamemnon* in the eighth *Iliad* plainly accounts it no diſgrace, when charmed with the noble exploits of young *Teucer*, and praiſing him in the

Swift thro' his crackling jaws the weapon glides,
And the cold tongue and grinning teeth divides,
Then dy'd *Hypſenor*, gen'rous and divine,
Sprung from the brave *Dolopion*'s mighty line,
Who near ador'd *Scamander* made abode,
Prieſt of the ſtream, and honour'd as a God.
On him, amidſt the flying numbers found,
Eurypylus inflicts a deadly wound;

the rapture of his heart, he juſt then takes occaſion to mention his illegitimacy as a kind of panegyrick upon him. The reader may conſult the paſſage, v. 284. of the original, and v. 333. of the tranſlation. From all this I ſhould not be averſe to believe, that *Homer* himſelf was a baſtard, as *Virgil* was, of which I think this obſervation a better proof than what is ſaid for it in the common lives of him.

V. 99.—Hypſenor, *gen'rous and divine,*
Sprung from the brave Dolopion's *mighty line;*
Who near ador'd Scamander *made abode;*
Prieſt of the ſtream, and honour'd as a God.

From the number of circumſtances put together here, and in many other paſſages, of the parentage, place of abode, profeſſion, and quality of the perſons our Author mentions; I think it is plain he compoſed his poem from ſome records or traditions of the actions of the times preceding, and complied with the truth of hiſtory. Otherwiſe theſe particular deſcriptions of genealogies, and other minute circumſtances, would have been an affectation extremely needleſs and unreaſonable. This conſideration will account for ſeveral things that ſeem odd or tedious, not to add that one may naturally believe he took theſe occaſions of paying a compliment to many great men and families of his patrons, both in *Greece* and *Aſia*.

On his broad ſhoulder fell the forceful brand,
Thence glancing downward lopp'd his holy hand,
Which ſtain'd with ſacred blood the bluſhing ſand.
Down ſunk the Prieſt: the purple hand of death
Clos'd his dim eye, and fate ſuppreſs'd his breath.
Thus toil'd the chiefs, in diff'rent parts engag'd,
In ev'ry quarter fierce *Tydides* rag'd,
Amid the *Greek*, amid the *Trojan* train,
Rapt thro' the ranks he thunders o'er the plain,
Now here, now there, he darts from place to place,
Pours on the rear, or lightens in their face.
Thus from high hills the torrents ſwift and ſtrong
Deluge whole fields, and ſweep the trees along,

Thro'

V. 108. *Down ſunk the prieſt.*] *Homer* makes him die upon the cutting off his arm, which is an inſtance of his ſkill; for the great flux of blood that muſt follow ſuch a wound, would be the immediate cauſe of death.

V. 116. *Thus from high hills the torrents ſwift and ſtrong.*] This whole paſſage (ſays *Euſtathius*) is extremely beautiful. It deſcribes the hero carried by an enthuſiaſtick valour into the midſt of his enemies, and ſo mingled with their ranks as if himſelf were a *Trojan*. And the ſimile wonderfully illuſtrates this fury, proceeding from an uncommon infuſion of courage from heaven, in reſembling it not to a conſtant river, but a torrent riſing from an extraordinary burſt of rain. This ſimile is one of thoſe that draws along with it ſome foreign circumſtances: We muſt not often expect from *Homer* thoſe minute reſemblances in every branch of a compariſon, which are the pride of modern ſimiles. If that which one may call the main action of it, or the principal point of likeneſs, be preſerved;

Thro' ruin'd moles the ruſhing wave reſounds,
O'erwhelms the bridge, and burſts the lofty bounds;
The yellow harveſts of the ripen'd year,
And flatted vineyards, one ſad waſte appear!
While *Jove* deſcends in fluicy ſheets of rain,
And all the labours of mankind are vain.
So rag'd *Tydid's*, boundleſs in his ire,
Drove armies back, and made all *Troy* retire.
With grief the * leader of the *Lycian* band
Saw the wide waſte of his deſtructive hand:
His bended bow againſt the chief he drew;
Swift to the mark the thirſty arrow flew,

* *Pandarus.*

ſerved; he affects, as to the reſt, rather to preſent the mind with a great image, than to fix it down to an exact one. He is ſure to make a fine picture in the whole, without drudging on the under parts; like thoſe free Painters, who (one would think) had only made here and there a few very ſignificant ſtrokes, that give form and ſpirit to all the piece. For the preſent compariſon, *Virgil* in the ſecond *Æneid* has inſerted an imitation of it, which I cannot think equal to this, tho' *Scaliger* prefers *Virgil*'s to all our author's ſimilitudes from rivers put together.

Non ſic aggeribus ruptis cùm ſpumeus amnis
Exiit, oppoſitaſque evicit gurgite moles,
Fertur in arva furens cumulo, campoſque per omnes
Cum ſtabulis armenta trahit.——

Not with ſo fierce a rage, the foaming flood
Roars when he finds his rapid courſe withſtood;
Bears down the dams with unreſiſted ſway,
And ſweeps the cattle and the cotts away. *Dryden.*

Whoſe forky point the hollow breaſt-plate tore,
Deep in his ſhoulder pierc'd, and drank the gore:
The ruſhing ſtream his brazen armour dy'd,
While the proud archer thus exulting cry'd.

Hither, ye *Trojans*, hither drive your ſteeds!
Lo! by our hand the braveſt *Grecian* bleeds.
Not long the deathful dart he can ſuſtain;
Or *Phœbus* urg'd me to theſe fields in vain.

So ſpoke he boaſtful; but the winged dart
Stopt ſhort of life, and mock'd the ſhooter's art.
The wounded chief behind his car retir'd,
The helping hand of *Sthenelus* requir'd;
Swift from his ſeat he leap'd upon the ground,
And tugg'd the weapon from the guſhing wound;
When thus the King his guardian pow'r addreſt,
The purple current wand'ring o'er his veſt.

O progeny of *Jove!* unconquer'd maid!
If e'er my god-like ſire deſerv'd thy aid,
If e'er I felt thee in the fighting field;
Now, Goddeſs, now, thy ſacred ſuccour yield.
Oh give my lance to reach the *Trojan* Knight,
Whoſe arrow wounds the chief thou guard'ſt in fight;

V. 139. *The dart ſtopt ſhort of life.*] *Homer* ſays it did not kill him, and I am at a loſs why Mr. *Dacier* tranſlates it, *The wound was ſlight*; when juſt after the arrow is ſaid to have pierced *quite thro'*, and ſhe herſelf there turns it, *Percoit l' eſpaule d' outre en outre.* Had it been ſo ſlight, he would not have needed the immediate aſſiſtance of *Minerva* to reſtore his uſual vigour, and enable him to continue the fight.

And

And lay the boaſter grov'ling on the ſhore,
That vaunts theſe eyes ſhall view the light no more.
Thus pray'd *Tydides*, and *Minerva* heard,
His nerves confirm'd, his languid ſpirits chear'd;
He feels each limb with wonted vigour light;
His beating boſom claims the promis'd fight.
Be bold (ſhe cry'd) in ev'ry combat ſhine,
War be thy province, thy protection mine;
Ruſh to the fight, and ev'ry foe controul;
Wake each paternal virtue in thy ſoul:
Strength ſwells thy boiling breaſt, infus'd by me,
And all thy god-like father breathes in thee!
Yet more, from mortal miſts I purge thy Eyes,
And ſet to view the warring Deities.

Theſe

V. 164. *From mortal miſts I purge thy eyes.*] This fiction of *Homer*, (ſays M. *Dacier*) is founded upon an important truth of religion, not unknown to the Pagans, that God only can open the eyes of men, and enable them to ſee what they cannot diſcover by their own capacity. There are frequent examples of this in the Old Teſtament. God opens the eyes of *Hagar* that ſhe might ſee the fountain, in *Geneſ.* 21. v. 14. So *Numbers* 22. v. 31. *The Lord opened the eyes of* Balaam, *and he ſaw the Angel of the Lord ſtanding in his way, and his ſword drawn in his hand.* A paſſage much reſembling this of our author. *Venus* in *Virgil*'s ſecond *Æneid* performs the ſame office to *Æneas*, and ſhews him the Gods who were engag'd in the deſtruction of *Troy*.

Aſpice; namque omnem quæ nunc obducta tuenti
Mortales habetat viſus tibi, & humida circum
Caligat, nubem eripiam——

Theſe ſee thou ſhun, thro' all th' embattled plain,
Nor raſhly ſtrive where human force is vain.
If *Venus* mingle in the martial band,
Her ſhalt thou wound: So *Pallas* gives command.
With that, the blue-ey'd virgin wing'd her flight;
The Hero ruſh'd impetuous to the fight;
With tenfold ardour now invades the plain,
Wild with delay, and more enrag'd by pain.
As on the fleecy flocks, when hunger calls
Amidſt the field a brindled lion falls;
If chance ſome ſhepherd with a diſtant dart
The ſavage wound, he rouzes at the ſmart,
He foams, he roars; the ſhepherd dares not ſtay,
But trembling leaves the ſcatt'ring flocks a prey.
Heaps falls on heaps; he bathes with blood the ground,
Then leaps victorious o'er the lofty mound.

Apparent diræ facies, inimicaque Trojæ
Numina magna Deûm.——

Milton ſeems likewiſe to have imitated this, where he makes *Michael* open *Adam*'s eyes to ſee the future revolutions of the world, and fortunes of his poſterity, *book* 11.

'----He purg'd with euphraſie and rue
'The viſual nerve, for he had much to ſee,
'And from the well of life three drops diſtill'd.

This diſtinguiſhing ſight of *Diomed* was given him only for the preſent occaſion and ſervice, in which he was employed by *Pallas*. For we find in the ſixth book, that upon meeting *Glaucus*, he is ignorant whether that Hero be a Man or a God.

Not

Not with leſs fury ſtern *Tydides* flew,
And two brave leaders at an inſtant flew,
Aſtynous breathleſs fell, and by his ſide
His people's paſtor, good *Hypenor*, dy'd;
Aſtynous' breaſt the deadly lance receives,
Hypenor's ſhoulder his broad faulchion cleaves.
Thoſe ſlain he left; and ſprung with noble rage
Abas and *Polyidus* to engage;
Sons of *Eurydamas*, who wiſe and old,
Could fates foreſee, and myſtic dreams unfold;
The youths return'd not from the doubtful plain,
And the ſad father try'd his arts in vain;
No myſtic dream could make their fates appear,
Tho' now determin'd by *Tydides'* ſpear.

Young

V. 194. *No myſtic dream.*] This line in the original, Τοῖς ἂν ἐρχομένοις ὁ γέρων ἐκρίναϊ' ὀνείρους, contains as puzzling a paſſage for the conſtruction as I have met with in *Homer*. Moſt interpreters join the negative particle ἂν with the verb ἐκρίναϊο, which may receive three different meanings: That *Eurydamas* had not interpreted the dreams of his children when they went to the wars, or that he had foretold them by their dreams they ſhould never return from the wars, or that he ſhould now no more have the ſatisfaction to interpret their dreams at their return. After all, this conſtruction ſeems forced, and no way agreeable to the general idiom of the *Greek* language, or to *Homer*'s ſimple diction in particular. If we join ἂν with ἐρχομένοις, I think the moſt obvious ſenſe will be this; *Diomed* attacks the two ſons of *Eurydamas*, an old interpreter of dreams; his children not returning, the Prophet ſought by his dreams to know their fate; however, they fall by the hand of *Diomed*.

This

Young *Xanthus* next, and *Thoön* felt his rage,
The joy and hope of *Phænops'* feeble age,
Vaſt was his wealth, and theſe the only heirs
Of all his labours, and a life of cares.
Cold death o'ertakes them in their blooming years,
And leaves the father unavailing tears:
To ſtrangers now deſcends his wealthy ſtore,
The race forgotten, and the name no more.
Two ſons of *Priam* in one chariot ride,
Glitt'ring in arms, and combat ſide by ſide.
As when the lordly lion ſeeks his food
Where grazing heifers range the lonely wood,
He leaps amidſt them with a furious bound,
Bends their ſtrong necks, and tears them to the ground,
So from their ſeats the brother-chiefs are torn,
Their ſteeds and chariots to the navy borne.
With deep concern divine *Æneas* view'd
The foe prevailing, and his friends purſu'd,

Thro'

This interpretation ſeems natural and poetical, and tends to move compaſſion, which is almoſt conſtantly the deſign of the Poet, in his frequent ſhort digreſſions concerning the circumſtances and relations of dying perſons.

V. 202. *To ſtrangers now deſcends his wealthy ſtore.*] This is a circumſtance, than which nothing could be imagined more tragical, conſidering the character of the father. *Homer* ſays the truſtees of the remote collateral relations ſeized the eſtate before his eyes, (according to a cuſtom of thoſe times) which to a covetous old man muſt be the greateſt of miſeries.

V. 212. *Divine* Æneas.] It is here *Æneas* begins to act, and if we take a view of the whole Epiſode of this Hero

Thro' the thick ſtorm of ſinging ſpears he flies,
Exploring *Pandarus* with careful eyes.

At

Hero in *Homer*, where he makes but an under-part, it will appear that *Virgil* has kept him perfectly in the ſame character in his Poem, where he ſhines as the firſt Hero. His piety and his valour, tho' not drawn at ſo full a length, are marked no leſs in the original than in the copy. It is the manner of *Homer* to expreſs very ſtrongly the character of each of his perſons in the firſt ſpeech he is made to utter in the Poem. In this of *Æneas*, there is a great air of *piety* in thoſe ſtrokes, *Is he ſome God who puniſhes* Troy *for having neglected his ſacrifices?* And then that ſentence, *The anger of heaven is terrible.* When he is in danger afterwards, he is ſaved by the heavenly aſſiſtance of two Deities at once, and his wounds cured in the holy temple of *Pergamus* by *Latona* and *Diana*. As to his valour, he is ſecond only to *Hector*, and in perſonal bravery as great in the *Greek* author as in the *Roman*. He is made to exert himſelf on emergencies of the firſt importance and hazard, rather than on common occaſions: He checks *Diomed* here in the midſt of his fury; in the thirteenth book defends his friend *Deïphobus* before it was his turn to fight, being placed in one of the hindmoſt ranks, (which *Homer*, to take of all objections to his valour, tells us happened becauſe *Priam* had an animoſity to him, though he was one of the braveſt of the army.) He is one of thoſe who reſcue *Hector* when he is overthrown by *Ajax* in the fourteenth book. And what alone were ſufficient to eſtabliſh him a firſt-rate Hero, he is the firſt that dares reſiſt *Achilles* himſelf at his return to the fight in all his rage for the loſs of *Patroclus*. He indeed avoids encountering two at once in the preſent book; and ſhews upon the whole a ſedate and deliberate courage, which, if not ſo glaring as ſome others, is yet more juſt. It is worth conſidering how thoroughly *Virgil* penetrated all this, and ſaw into the very idea of *Homer*; ſo as to extend and call forth the whole figure

in

At length he found *Lycaon*'s mighty ſon;
To whom the chief of *Venus*' race begun.
Where, *Pandarus*, are all thy honours now,
Thy winged arrows and unerring bow,
Thy matchleſs ſkill, thy yet unrivall'd fame,
And boaſted glory of the *Lycian* name?
Oh pierce that mortal! if we mortal call
That wondrous force by which whole armies fall;
Or God incens'd, who quits the diſtant ſkies
To puniſh *Troy* for ſlighted ſacrifice;
(Which oh avert from our unhappy ſtate!
For what ſo dreadful as celeſtial hate?)
Whoe'er he be, propitiate *Jove* with pray'r;
If man, deſtroy; if God, intreat to ſpare.
To him the *Lycian*. Whom your eyes behold,
If right I judge, is *Diomed* the bold.

in its full dimenſions and colours from the ſlighteſt hints and ſketches, which were but caſually touched by *Homer*, and even in ſome points too where they were rather left to be underſtood, than expreſſed. And this, by the way, ought to be conſidered by thoſe critics who object to *Virgil*'s Hero the want of that ſort of courage which ſtrikes us ſo much in *Homer*'s *Achilles*. *Æneas* was not the creature of *Virgil*'s imagination, but one whom the world was already acquainted with, and expected to ſee continued in the ſame character; and one who perhaps was choſen for the Hero of the *Latin* Poem, not only as he was the founder of the *Roman* empire, but as this more calm and regular character better agreed with the temper and genius of the Poet himſelf.

Such

Such courſers whirl him o'er the duſty field,
So tow'rs his helmet, and ſo flames his ſhield.
If 'tis a God, he wears that Chief's diſguiſe;
Or if that Chief, ſome guardian of the ſkies,
Involv'd in clouds, protects him in the fray,
And turns unſeen the fruſtrate dart away.
I wing'd an arrow, which not idly fell,
The ſtroke had fix'd him to the gates of hell,
And, but ſome God, ſome angry God withſtands,
His fate was due to theſe unerring hands.
Skill'd in the bow, on foot I ſought the war,
Nor join'd ſwift horſes to the rapid car.
Ten poliſh'd chariots I poſſeſs'd at home,
And ſtill they grace *Lycaon*'s princely dome:
There

V. 242. *Skill'd in the bow*, &c.] We ſee thro' this whole diſcourſe of *Pandarus* the character of a vain-glorious paſſionate Prince, who being ſkilled in the uſe of the bow, was highly valued by himſelf and others for this excellence; but having been ſucceſsleſs in two different trials of his ſkill, he is raiſed into an outrageous paſſion, which vents itſelf in vain threats on his guiltleſs bow. *Euſtathius* on this paſſage relates a ſtory of a *Paphlagonian*, famous like him for his archery, who having miſſed his aim at repeated trials, was ſo tranſported by rage, that breaking his bow and arrows, he executed a more fatal vengeance by hanging himſelf.

V. 244. *Ten poliſh'd chariots.*] Among the many pictures *Homer* gives us of the ſimplicity of the heroic ages, he mingles from time to time ſome hints of an extraordinary magnificence. We have here a Prince who has all theſe chariots for pleaſure at one time, with their particular ſets of horſes to each, and the moſt ſumptuous

There veil'd in ſpacious coverlets they ſtand;
And twice ten courſers wait their Lord's command.
The good old warrior bade me truſt to theſe,
When firſt for *Troy* I ſail'd the ſacred ſeas;
In fields, aloft, the whirling car to guide,
And thro' the ranks of death triumphant ride.
But vain with youth, and yet to thrift inclin'd,
I heard his counſels with unheedful mind,
And thought the ſteeds (your large ſupplies unknown)
Might fail of forage in the ſtraiten'd town:
So took my bow and pointed darts in hand,
And left the chariots in my native land.
Too late, O friend! my raſhneſs I deplore;
Theſe ſhafts, once fatal, carry death no more.
Tydeus' and *Atreus'* ſons their points have found,
And undiſſembled gore purſu'd the wound.

In

ſumptuous coverings in their ſtables. But we muſt remember that he ſpeaks of an *Aſiatick* Prince, thoſe *Barbarians* living in great luxury. *Dacier.*

V. 252. *Yet to thrift inclin'd.*] 'Tis *Euſtathius* his remark, that *Pandarus* did this out of avarice, to ſave the expence of his horſes. I like this conjecture, becauſe nothing ſeems more judicious, than to give a man of a perfidious character a ſtrong tincture of avarice.

V. 261 *And undiſſembled gore purſu'd the wound.*] The *Greek* is ἀτρεκὲς αἷμα. He ſays he is ſure it was real blood that followed his arrow; becauſe it was anciently a cuſtom, particularly among the *Spartans*, to have ornaments and figures of a purple colour on their breaſt-

plates,

In vain they bled: This unavailing bow
Serves not to ſlaughter, but provoke the foe.
In evil hour theſe bended horns I ſtrung,
And ſeiz'd the quiver where it idly hung.
Curs'd be the fate that ſent me to the field,
Without a warrior's arms, the ſpear and ſhield!
If e'er with life I quit the *Trojan* plain,
If e'er I ſee my Spouſe and Sire again,
This bow, unfaithful to my glorious aims,
Broke by my hand, ſhall feed the blazing flames.
To whom the Leader of the *Dardan* race:
Be calm, nor *Phœbus'* honour'd gift diſgrace.
The diſtant dart be prais'd, tho' here we need
The ruſhing chariot, and the bounding ſteed.
Againſt yon' Hero let us bend our courſe,
And, hand to hand, encounter force to force.
Now mount my ſeat, and from the chariot's height
Obſerve my father's ſteeds, renown'd in fight;
Practis'd alike to turn, to ſtop, to chace,
To dare the ſhock, or urge the rapid race:

plates, that the blood they loſt might not be ſeen by the ſoldiers, and tend to their diſcouragement. *Plutarch* in his *Inſtit. Lacon.* takes notice of this point of antiquity, and I wonder it eſcaped Madam *Dacier* in her tranſlation.

V 273. *Nor* Phœbus' *honour'd gift diſgrace.*] For *Homer* tells us in the ſecond book, v. 334. of the catalogue, that the bow and ſhafts of *Pandarus* were given him by *Apollo.*

Secure

Secure with theſe, thro' fighting fields we go,
Or ſafe to *Troy*, if *Jove* aſſiſt the foe.
Haſte, ſeize the whip, and ſnatch the guiding rein;
The warrior's fury let this arm ſuſtain;
Or if to combat thy bold heart incline,
Take thou the ſpear, the chariot's care be mine.

O Prince! (*Lycaon*'s valiant ſon reply'd)
As thine the ſteeds, be thine the taſk to guide.
The horſes, practis'd to their Lord's command,
Shall hear the rein, and anſwer to thy hand.
But if, unhappy, we deſert the fight,
Thy voice alone can animate their flight:
Elſe ſhall our fates be number'd with the dead,
And theſe, the victor's prize, in triumph led.
Thine be the guidance then: With ſpear and ſhield
Myſelf will charge this terror of the field.

And now both Heroes mount the glitt'ring car;
The bounding courſers ruſh amidſt the war.
Their fierce approach bold *Sthenelus* eſpy'd,
Who thus, alarm'd, to great *Tydides* cry'd.

V. 284. *Haſte, ſeize the whip*, &c.] *Homer* means not here, that one of the Heroes ſhould alight or deſcend from the chariot, but only that he ſhould quit the reins to the management of the other, and ſtand on foot upon the chariot to fight from thence. As one might uſe the expreſſion, *to deſcend from the ſhip*, to ſignify to quit the helm or oar, in order to take up arms. This is the note of *Euſtathius*, by which it appears, that moſt of the tranſlators are miſtaken in the ſenſe of this paſſage, and among the reſt Mr. *Hobbes*.

O friend!

O friend! two chiefs of force immenſe I ſee,
Dreadful they come, and bend their rage on thee:
Lo the brave heir of old *Lycaon*'s line,
And great *Æneas*, ſprung from race divine!
Enough is giv'n to fame. Aſcend thy car;
And ſave a life, the bulwark of our war.

At this the Hero caſt a gloomy look,
Fix'd on the chief with ſcorn, and thus he ſpoke.

Me doſt thou bid to ſhun the coming fight?
Me would'ſt thou move to baſe, inglorious flight?
Know, 'tis not honeſt in my ſoul to fear,
Nor was *Tydides* born to tremble here.
I hate the cumbrous chariot's ſlow advance,
And the long diſtance of the flying lance;
But while my nerves are ſtrong, my force entire,
Thus front the foe, and emulate my Sire.
Nor ſhall yon' ſteeds, that fierce to fight convey
Thoſe threat'ning heroes, bear them both away;
One chief at leaſt beneath this arm ſhall dye;
So *Pallas* tells me, and forbids to fly.

But

V. 320. *One chief at leaſt beneath this arm ſhall die.*] It is the manner of our author to make his perſons have ſome intimation from within, either of proſperous or adverſe fortune, before it happens to them. In the preſent inſtance, we have ſeen *Æneas*, aſtoniſhed at the great exploits of *Diomed*, propoſing to himſelf the means of his eſcape by the ſwiftneſs of his horſes, before he advances to encounter him. On the other hand, *Diomed* is ſo filled with aſſurance, that he gives orders

But if ſhe dooms, and if no God withſtand,
That both ſhall fall by one victorious hand;
Then heed my words: my horſes here detain,
Fix'd to the chariot by the ſtraiten'd rein;
Swift to *Æneas'* empty ſeat proceed,
And ſeize the courſers of æthereal breed.
The race of thoſe, which once the thund'ring God
For raviſh'd *Ganymede* on *Tros* beſtow'd,

orders here to *Sthenelus* to ſeize thoſe horſes, before they come up to him. The oppoſition of theſe two (as Madam *Dacier* has remarked) is very obſervable.

V. 327. *The courſers of æthereal breed.*] We have already obſerved the great delight *Homer* takes in horſes, as well as heroes, of celeſtial race: And if he has been thought too fond of the genealogies of ſome of his warriors, in relating them even in a battle; we find him here as willing to trace that of his horſes in the ſame circumſtance. Theſe were of that breed which *Jupiter* beſtowed upon *Tros*, and far ſuperior to the common ſtrain of *Trojan* horſes. So that (according to *Euſtathius*'s opinion) the tranſlators are miſtaken who turn Τρωϊοι ἱπποι, *the Trojan horſes*, in v. 222. of the original, where *Æneas* extols their qualities to *Pandarus*. The ſame author takes notice, that frauds in the caſe of horſes have been thought excuſable in all times, and commends *Anchiſes* for this piece of theft. *Virgil* was ſo well pleaſed with it, as to imitate this paſſage in the ſeventh *Æneid*.

Abſenti Æneæ currum, geminoſque jugales
Semine ab æthereo, ſpirantes naribus ignem,
Illorum de gente, patri quos dædala Circe
Suppoſitâ de matre nothos furata creavit.

The

The beſt that e'er on earth's broad ſurface run,
Beneath the riſing or the ſetting ſun.
Hence great *Anchiſes* ſtole a breed unknown,
By mortal Mares, from fierce *Laomedon:*
Four of this race his ample ſtalls contain,
And two tranſport *Æneas* o'er the plain.
Theſe, were the rich immortal prize our own,
Thro' the wide world ſhould make our glory known.
Thus while they ſpoke, the foe came furious on,
And ſtern *Lycaon*'s warlike race begun.
Prince, thou art met. Tho' late in vain aſſail'd,
The ſpear may enter where the arrow fail'd.
He ſaid, then ſhook the pond'rous lance, and flung,
On his broad ſhield the ſounding weapon rung,
Pierc'd the tough orb, and in his cuiraſs hung.
He bleeds! the pride of *Greece!* (the boaſter cries)
Our triumph now the mighty warrior lies!
Miſtaken vaunter! *Diomed* reply'd;
Thy dart has err'd, and now my ſpear be try'd:
Ye 'ſcape not both; one, headlong from his car,
While hoſtile blood ſhall glut the God of War.
He ſpoke, and riſing hurl'd his forceful dart,
Which, driv'n by *Pallas*, pierc'd a vital part;
Full in his face it enter'd, and betwixt
The noſe and eye-ball the proud *Lycian* fixt:

Craſh'd

V. 353. *Full in his face it enter'd.*] It has been aſked how *Diomed*, being on foot, could naturally be ſuppoſed to

Craſh'd all his jaws, and cleft the tongue within,
Till the bright point look'd out beneath the chin.
Headlong he falls, his helmet knocks the ground;
Earth groans beneath him, and his arms reſound;
The ſtarting courſers tremble with affright;
The ſoul indignant ſeeks the realms of night.
To guard his ſlaughter'd friend, *Æneas* flies,
His ſpear extending where the carcaſs lies;

Watchful

to give ſuch a wound as is deſcribed here. Were it never ſo improbable, the expreſs mention that *Minerva* conducted the javelin to that part, would render this paſſage unexceptionable. But without having recourſe to a miracle, ſuch a wound might be received by *Pandarus*, either if he ſtooped, or if his enemy took the advantage of a riſing ground, by which means he might not impoſſibly ſtand higher, tho' the other were in a chariot. This is the ſolution given by the ancient *Scholia*, which is confirmed by the lowneſs of the chariots, obſerved in the *Eſſay on* Homer's *Battles*,

V. 361. *To guard his ſlaughter'd friend*, Æneas *flies.*] This protecting the dead body was not only an office of piety agreeable to the character of *Æneas* in particular, but looked upon as a matter of great importance in thoſe times. It was believed that the very ſoul of the deceaſed ſuffered by the body's remaining deſtitute of the rites of ſepulture, as not being elſe admitted to paſs the waters of *Styx*. See what *Patroclus* his ghoſt ſays to *Achilles* in the 23d *Iliad*.

Hæc omnis, quam cernis, inops, inhumataque turba eſt;
Portitor ille, Charon; hi, quos vehit unda, ſepulti,
Nec ripas datur horrendas & rauca fluenta
Tranſportare prius, quàm ſedibus oſſa quierunt.
Centum errant annos, volitantque hæc littora circum.
Virg. *Æn.* 6.

Whoever

Watchful he wheels, protects it ev'ry way,
As the grim lion ſtalks around his prey.
O'er the fall'n trunk his ample ſhield diſplay'd,
He hides the Hero with a mighty ſhade,
And threats aloud: the *Greeks* with longing eyes
Behold at diſtance, but forbear the prize.
Then fierce *Tydides* ſtoops; and from the fields
Heav'd with vaſt force a rocky fragment wields.
Not two ſtrong men th' enormous weight could raiſe,
Such men as live in theſe degen'rate days.

He

Whoever conſiders this, will not be ſurprized at thoſe long and obſtinate engagements for the bodies of the Heroes, ſo frequent in the *Iliad*. *Homer* thought it of ſuch weight, that he has put this circumſtance of want of burial into the *propoſition* at the beginning of his Poem, as one of the chief misfortunes that befel the *Greeks*.

V. 371. *Not two ſtrong men.*] This opinion, of a degeneracy of human ſize and ſtrength in the proceſs of ages, has been very general. *Lucretius, lib.* 2.

Jamque adeo fracta eſt ætas, effœtaque tellus
Vix animalia parva creat, quæ cuncta creavit
Sæcla, deditque ferarum ingentia corpora partu.

The active life and temperance of the firſt men, before their native powers were prejudiced by luxury, may be ſuppoſed to have given them this advantage. *Celſus* in his firſt book obſerves, that *Homer* mentions no ſort of diſeaſes in the old heroic times but what were immediately inflicted from heaven, as if their temperance and exerciſe preſerved them from all beſides. *Virgil* imitates this paſſage, with a farther allowance of the decay,

He ſwung it round; and gath'ring ſtrength to throw,
Diſcharg'd the pond'rous ruin at the foe.
Where to the hip th' inſerted thigh unites,
Full on the bone the pointed marble lights;
Thro' both the tendons broke the rugged ſtone,
And ſtripp'd the ſkin, and crack'd the ſolid bone.
Sunk on his knees, and ſtagg'ring with his pains,
His falling bulk his bending arm ſuſtains;
Loſt in a dizzy miſt the warrior lies;
A ſudden cloud comes ſwimming o'er his eyes.
There the brave chief who mighty numbers ſway'd,
Oppreſs'd had ſunk to death's eternal ſhade;
But heav'nly *Venus*, mindful of the love
She bore *Anchiſes* in th' *Idæan* grove,
His danger views with anguiſh and deſpair,
And guards her offspring with a mother's care.
About her much-lov'd ſon her arms ſhe throws,
Her arms whoſe whiteneſs match the falling ſnows.

decay, in proportion to the diſtance of his time from that of *Homer*. For he ſays it was an attempt that exceeded the ſtrength of *twelve* men, inſtead of *two*.

—Saxum circumſpicit ingens —
Vix illud lecti bis ſex cervice ſubirent,
Qualia nunc hominum producit corpora tellus.

Juvenal has made an agreeable uſe of this thought in his fifteenth Satyr.

Nam genus hoc vivo jam decreſcebat Homero,
Terra malos homines nunc educat, atque puſillos.

Screen'd

Screen'd from the foe behind her ſhining veil,
The ſwords wave harmleſs, and the jav'lins fail:
Safe thro' the ruſhing horſe, and feather'd flight
Of ſounding ſhafts, ſhe bears him from the fight.
Nor *Sthenelus* with unaſſiſting hands,
Remain'd unheedful of his Lord's commands:
His panting ſteeds, remov'd from out the war,
He fix'd with ſtraiten'd traces to the car.
Next ruſhing to the *Dardan* ſpoil, detains
The heav'nly courſers with the flowing manes:
Theſe in proud triumph to the fleet convey'd,
No longer now a *Trojan* Lord obey'd.
That charge to bold *Deïpylus* he gave,
(Whom moſt he lov'd, as brave men love the brave)
Then

V. 391. *Screen'd from the foe behind her ſhining veil.*] *Homer* ſays, ſhe ſpread her veil that it might be a defence againſt the darts. How comes it then afterwards to be pierced through, when *Venus* is wounded? It is manifeſt the veil was not impenetrable, and is ſaid to be a defence only as it rendered *Æneas* inviſible, by being interpoſed. This is the obſervation of *Euſtathius*, and was thought too material to be neglected in the tranſlation.

V. 403. *To bold* Deïpylus—*Whom moſt he lov'd*] *Sthenelus* (ſays M. *Dacier*) loved *Deïpylus, parce qu'il avoit la meſme humeur que luy, la meſme ſageſſe.* The words in the original are ὅτι οἱ φρεσὶν ἄρτια ἤδη. *Becauſe his mind was equal and conſentaneous to his own.* Which I ſhould rather tranſlate, with regard to the character of *Sthenelus*, that he had the ſame *bravery*, than the ſame *wiſdom.* For that *Sthenelus* was not remarkable

Then mounting on his car, reſum'd the rein,
And follow'd where *Tydides* ſwept the plain.
Mean while, (his conqueſt raviſh'd from his eyes)
The raging chief in chace of *Venus* flies:
No Goddeſs ſhe commiſſion'd to the field,
Like *Pallas* dreadful with her ſable ſhield,
Or fierce *Bellona* thund'ring at the wall,
While flames aſcend, and mighty ruins fall;
He knew ſoft combats ſuit the tender dame,
New to the field, and ſtill a foe to fame.
Thro' breaking ranks his furious courſe he bends,
And at the Goddeſs his broad lance extends;
Thro' her bright veil the daring weapon drove,
Th' ambroſial veil, which all the graces wove:

for wiſdom, appears from many paſſages, and particularly from his ſpeech to *Agamemnon* in the fourth book, upon which ſee *Plutarch*'s remark, v. 456.

V. 408. *The raging chief in chace of* Venus *flies.*] We have ſeen with what eaſe *Venus* takes *Paris* out of the battle in the third book, when his life was in danger from *Menelaus*; but here when ſhe has a charge of more importance and nearer concern, ſhe is not able to preſerve herſelf or her ſon from the fury of *Diomed.* The difference of ſucceſs in two attempts, ſo like each other, is occaſioned by that penetration of ſight with which *Pallas* had endued her favourite. For the Gods in their intercourſe with men are not ordinarily ſeen, but when they pleaſe to render themſelves viſible; wherefore *Venus* might think herſelf and her ſon ſecure from the inſolence of this daring mortal; but was in this deceived, being ignorant of that faculty, wherewith the hero was enabled to diſtinguiſh Gods as well as men.

Her

Her ſnowy hand the razing ſteel profan'd,
And the tranſparent ſkin with crimſon ſtain'd.
From the clear vein a ſtream immortal flow'd,
Such ſtream as iſſues from a wounded God;
Pure

V. 419. *Her ſnowy hand the razing ſteel profan'd.*] *Plutarch* in his *Sympoſiacks, l.* 9. tells us, that *Maximus* the Rhetorician propoſed this far-fetch'd queſtion at a banquet, *On which of her hands* Venus *was wounded?* and that *Zopyrion* anſwered it by aſking, *On which of his legs* Philip *was lame?* But *Maximus* replied, it was a different caſe: For *Demoſthenes* left no foundation to gueſs at the one, whereas *Homer* gives a ſolution of the other, in ſaying that *Diomed* throwing his ſpear *acroſs*, wounded her wriſt: ſo that it was her right hand he hurt, her left being oppoſite his right. He adds another humourous reaſon from *Pallas*'s reproaching her afterwards, as having got this wound while ſhe was ſtroking and ſolliciting ſome *Grecian* Lady, and unbuckling her zone: *An action* (ſays this Philoſopher) *in which no one would make uſe of the left hand.*

V. 422. *Such ſtream as iſſues from a wounded God.*] This is one of thoſe paſſages in *Homer*, which have given occaſion to that famous cenſure of *Tully* and *Longinus, That he makes Gods of his heroes, and mortals of his Gods.* This, taken in a general ſenſe, appeared the higheſt impiety to *Plato* and *Pythagoras*; one of whom has baniſhed *Homer* from his commonwealth, and the other ſaid he was tortured in hell, for fictions of this nature. But if a due diſtinction be made of a difference among beings ſuperior to mankind, which both the Pagans and Chriſtians have allowed, theſe fables may be eaſily accounted for. *Wounds inflicted on the dragon, bruiſing the ſerpent's head*, and other ſuch metaphorical Images, are conſecrated in holy writ, and applied to angelical and incorporeal natures. But in our author's days they had a notion of Gods that were *corporeal*, to whom they aſcribed bodies, tho' of a more

Pure Emanation! uncorrupted flood;
Unlike our groſs, diſeas'd, terreſtrial blood:

(For

ſubtil kind than thoſe of mortals. So in this very place he ſuppoſes them to have blood, but blood of a finer or ſuperior nature. Notwithſtanding the foregoing cenſures, *Milton* has not ſcrupled to imitate and apply this to angels in the chriſtian ſyſtem, when *Satan* is wounded by *Michael* in his ſixth book, v. 327.

'----Then *Satan* firſt knew pain,
'And writh'd him to and fro convolv'd; ſo ſore
'The griding ſword with diſcontinuous wound
'Paſs'd thro' him; but th' Æthereal ſubſtance clos'd,
'Not long diviſible, and from the gaſh
'A ſtream of nectarous humour iſſuing flow'd,
'Sanguin, ſuch as celeſtial ſpirits may bleed——
'Yet ſoon he heal'd, for ſpirits that live throughout,
'Vital in ev'ry part, not as frail man
'In entrails, head or heart, liver or reins,
'Cannot but by annihilating die.

Ariſtotle, cap. 26. *Art. Poet.* excuſes *Homer* for following fame and common opinion in his account of the Gods, though no way agreeable to truth. The religion of thoſe times taught no other notions of the Deity, than that the Gods were beings of human forms and paſſions; ſo that any but a real *Anthropomorphite* would probably have paſt among the ancient *Greeks* for an impious heretick: They thought their religion, which worſhipped the Gods in images of human ſhape, was much more refined and rational than that of *Ægypt* and other nations, who adored them in animal or monſtrous forms. And certainly Gods of human ſhape cannot juſtly be eſteemed or deſcribed otherwiſe, than as a celeſtial race, ſuperior only to mortal men by greater abilities, and a more extenſive degree of wiſdom and ſtrength, ſubject however to the neceſſary inconveniencies conſequent to corporeal beings. *Cicero*, in his book

de

(For not the bread of man their life ſuſtains,
Nor wine's inflaming juice ſupplies their veins.)

de nat. Deor. urges this conſequence ſtrongly againſt the *Epicureans*, who, tho' they depoſed the Gods from any power in creating or governing the world, yet maintained their exiſtence in human forms. *Non enim ſentitis quàm multa vobis ſuſcipienda ſunt, ſi impetraveritis ut concedamus eandem eſſe hominum & Deorum figuram; omnis cultus & curatio corporis erit eadem adhibenda Deo quæ adhibetur homini, ingreſſus, curſus, accubatio, inclinatio, ſeſſio, comprehenſio, ad extremum etiam ſermo & oratio. Nam quod & mares Deos & fœminas eſſe dicitis, quid ſequatur videtis.*

This particular of the wounding of *Venus* ſeems to be a fiction of *Homer*'s own brain, naturally deducible from the doctrine of corporeal Gods above mentioned; and conſidered as poetry, no way ſhocking. Yet our Author, as if he had foreſeen ſome objection, has very artfully inſerted a juſtification of this bold ſtroke, in the ſpeech *Dione* ſoon after makes to *Venus*. For as it was natural to comfort her daughter, by putting her in mind that many other Deities had received as ill treatment from mortals by the permiſſion of *Jupiter*; ſo it was of great uſe to the Poet, to enumerate thoſe ancient fables to the ſame purpoſe, which being then generally aſſented to might obtain credit for his own. This fine remark belongs to *Euſtathius*

V. 424. *Unlike our groſs, diſeas'd, terreſtrial blood*, &c.] The opinion of the incorruptibility of celeſtial matter ſeems to have been received in the time of *Homer*. For he makes the immortality of the Gods to depend upon the incorruptible nature of the nutriment by which they are ſuſtained: as the mortality of men to proceed from the corruptible materials of which they are made, and by which they are nouriſhed. We have ſeveral inſtances in him from whence this may be inferred, as when *Diomed* queſtions *Glaucus* if he be a God or a mortal, he adds, *One who is ſuſtained by the fruits of the earth. Lib.* 6. v. 175.

With tender ſhrieks the Goddeſs fill'd the place,
And dropt her offspring from her weak embrace.
Him *Phœbus* took: He caſts a cloud around
The fainting chief, and wards the mortal wound.
Then with a voice that ſhook the vaulted ſkies,
The King inſults the Goddeſs as ſhe flies.
Ill with *Jove*'s daughter bloody fights agree,
The field of combat is no ſcene for thee:
Go, let thy own ſoft ſex employ thy care,
Go lull the coward, or delude the fair.
Taught by this ſtroke, renounce the war's alarms,
And learn to tremble at the name of arms.
Tydides thus. The Goddeſs, ſeiz'd with dread,
Confus'd, diſtracted, from the conflict fled.
To aid her, ſwift the winged *Iris* flew,
Wrapt in a miſt above the warring crew.
The Queen of Love with faded charms ſhe found,
Pale was her cheek, and livid look'd the wound.
To *Mars*, who ſate remote, they bent their way;
Far on the left, with clouds involv'd, he lay;
Beſide him ſtood his lance, diſtain'd with gore,
And, rein'd with gold, his foaming ſteeds before.
Low at his knee, ſhe begg'd, with ſtreaming eyes,
Her brother's car, to mount the diſtant ſkies,
And

V. 449. *Low at his knee ſhe begg'd.*] All the former *Engliſh* tranſlators make it, *ſhe fell on her knees*, an overſight occaſioned by the want of a competent knowledge in

And ſhew'd the wound by fierce *Tydides* giv'n,
A mortal man who dares encounter heav'n.
Stern *Mars* attentive hears the Queen complain,
And to her hand commits the golden rein:
She mounts the ſeat, oppreſs'd with ſilent woe,
Driv'n by the Goddeſs of the painted bow.
The laſh reſounds, the rapid chariot flies,
And in a moment ſcales the lofty ſkies.
There ſtopp'd the car, and there the courſers ſtood,
Fed by fair *Iris* with ambroſial food.
Before her mother, Love's bright Queen appears,
O'erwhelm'd with anguiſh, and diſſolv'd in tears;
She rais'd her in her arms, beheld her bleed,
And aſk'd what God had wrought this guilty deed?
Then ſhe; This inſult from no God I found,
An impious mortal gave the daring wound!
Behold the deed of haughty *Diomed!*
'Twas in the ſon's defence the mother bled.
The war with *Troy* no more the *Grecians* wage;
But with the Gods (th' immortal Gods) engage.
Dione then. Thy wrongs with patience bear,
And ſhare thoſe griefs inferior pow'rs muſt ſhare;
Unnumber'd

in antiquities, (without which no man can tolerably underſtand this author) for the cuſtom of praying on the knees was unknown to the *Greeks*, and in uſe only among the *Hebrews*.

V. 472. *And ſhare thoſe griefs inferior pow'rs muſt ſhare.*] The word *inferior* is added by the tranſlator, to

Unnumber'd woes mankind from us ſuſtain,
And men with woes afflict the Gods again.
The mighty *Mars* in mortal fetters bound,
And lodg'd in brazen dungeons under ground,
Full thirteen moons impriſon'd roar'd in vain;
Otus and *Ephialtes* held the chain:
Perhaps had periſh'd, had not *Hermes'* care
Reſtor'd the groaning God to upper air.
Great

open the diſtinction *Homer* makes between the Divinity itſelf, which he repreſents impaſſible, and the ſubordinate celeſtial beings or ſpirits.

V. 475. *The mighty* Mars, *&c.*] *Homer* in theſe fables, as upon many other occaſions, makes a great ſhow of his theological learning, which was the manner of all the *Greeks* who had travelled into *Ægypt*. Thoſe who would ſee theſe allegories explained at large, may conſult *Euſtathius* on this place. *Virgil* ſpeaks much in the ſame figure, when he deſcribes the happy peace with which *Auguſtus* had bleſt the world:

—— *Furor impius intus*
Sæva ſedens ſuper arma, & centum vinctus aënis
Poſt tergum nodis, fremit horridus ore cruento.

V. 479. *Perhaps had periſh'd.*] Some of *Homer's* cenſurers have inferred from this paſſage, that the Poet repreſents his Gods ſubject to death; when nothing but great miſery is here deſcribed. It is a common way of ſpeech to uſe *perdition* and deſtruction for *misfortune*. The language of ſcripture calls eternal puniſhment *periſhing everlaſtingly*. There is a remarkable paſſage to this purpoſe in *Tacitus, An.* 6. which very livelily repreſents the miſerable ſtate of a diſtracted tyrant: It is the beginning of a Letter from *Tiberius* to the Senate:

Quid

Great *Juno*'s ſelf has borne her weight of pain,
Th' immortal partner of the heav'nly reign;
Amphitryon's ſon infix'd the deadly dart,
And fill'd with anguiſh her immortal heart.
E'en hell's grim King *Alcydes*' pow'r confeſt,
The ſhaft found entrance in his iron breaſt,
To *Jove*'s high palace for a cure he fled,
Pierc'd in his own dominions of the dead;
Where *Pæon*, ſprinkling heav'nly balm around,
Aſſuag'd the glowing pangs, and clos'd the wound.
Raſh impious man! to ſtain the bleſt abodes,
And drench his arrows in the blood of Gods!
But thou (tho' *Pallas* urg'd thy frantic deed)
Whoſe ſpear ill-fated makes a Goddeſs bleed,
Know thou, whoe'er with heav'nly pow'r contends,
Short is his date, and ſoon his glory ends;
From fields of death when late he ſhall retire,
No infant on his knees ſhall call him Sire.

Strong

Quid ſcribam vobis, P. C. aut quomodo ſcribam, aut quid omnino non ſcribam hoc tempore, Dii me Deæque pejus perdant *quam* perire *quotidie ſentio, ſi ſcio.*

V. 498. *No infant on his knees ſhall call him Sire.*] This is *Homer*'s manner of foretelling that he ſhall periſh unfortunately in battle, which is infinitely a more artful way of conveying that thought than by a direct expreſſion. He does not ſimply ſay, he ſhall never return from the war, but intimates as much by deſcribing the loſs of the moſt ſenſible and affecting pleaſure that a warrior can receive at his return. Of the like nature is the prophecy at the end of this ſpeech of the hero's

Strong as thou art, ſome God may yet be found,
To ſtretch thee pale and gaſping on the ground; 500
Thy diſtant wife, *Ægiale* the fair,
Starting from ſleep with a diſtracted air,

Shall

death, by repreſenting it in a dream of his wife's. There are many fine ſtrokes of this kind in the prophetical parts of the Old Teſtament. Nothing is more natural than *Dione*'s forming thoſe images of revenge upon *Diomed*, the hope of which vengeance was ſo proper a topic of conſolation to *Venus*.

V. 500. *To ſtretch thee pale*, &c.] *Virgil* has taken notice of this threatening denunciation of vengeance, though fulfilled in a different manner, where *Diomed* in his anſwer to the Embaſſador of King *Latinus* enumerates his misfortunes, and imputes the cauſe of them to this impious attempt upon *Venus*. *Æneid. lib.* 11.

Invidiſſe Deos patriis ut redditus oris
Conjugium optatum & pulchram Calydona viderem?
Nunc etiam horibili viſu portenta ſequuntur:
Et ſocii amiſſi petierunt Æquora pennis:
Fluminibuſque vagantur aves (heu dira meorum
Supplicia!) & ſcopulos lacrymoſis vocibus implent.
Hæc adeò ex illo mihi jam ſperanda fuerunt
Tempore, cum ferro cæleſtia corpora demens
Appetii, & Veneris violavi vulnere dextram.

V. 501. *Thy diſtant wife.*] The Poet ſeems here to compliment the fair ſex at the expence of truth, by concealing the character of *Ægiale*, whom he has deſcribed with the diſpoſition of a faithful wife; tho' the hiſtory of thoſe times repreſents her as an abandoned proſtitute, who gave up her own perſon and her huſband's crown to her lover. So that *Diomed* at his return from *Troy*, when he expected to be received with all the tenderneſs of a loving ſpouſe, found his bed and throne poſſeſſed by an adulterer, was forced to fly his

Shall rouſe thy ſlaves, and her loſt Lord deplore,
The brave, the great, the glorious, now no more!
This ſaid, ſhe wip'd from *Venus'* wounded palm
The ſacred *Ichor*, and infus'd the balm.
Juno and *Pallas* with a ſmile ſurvey'd,
And thus to *Jove* began the blue-ey'd maid.
Permit thy daughter, gracious *Jove!* to tell
How this miſchance the *Cyprian* Queen befel.
As late ſhe try'd with paſſion to inflame
The tender boſom of a *Grecian* dame,
Allur'd the fair with moving thoughts of joy,
To quit her country for ſome youth of *Troy*;
The claſping Zone, with golden buckles bound,
Raz'd her ſoft hand with this lamented wound.
The Sire of Gods and men ſuperior ſmil'd,
And, calling *Venus*, thus addreſt his child.

Not

his country, and ſeek refuge and ſubſiſtence in foreign lands. Thus the offended Goddeſs executed her vengeance by the proper effects of her own power, by involving the hero in a ſeries of misfortunes proceeding from the incontinence of his wife.

V. 517. *The Sire of Gods and men ſuperior ſmil'd.*] One may obſerve the decorum and decency our Author conſtantly preſerves on this occaſion: *Jupiter* only *ſmiles*, the other Gods *laugh out*. That *Homer* was no enemy to mirth may appear from ſeveral places of his poem; which, ſo ſerious as it is, is interſperſed with many gaieties, indeed more than he has been followed in by the ſucceeding Epic poets. *Milton*, who was perhaps fonder of him than the reſt, has given moſt into the ludicrous; of which his *paradiſe of Fools* in the third book,

Not theſe, O daughter, are thy proper cares,
Thee milder arts befit, and ſofter wars;

book, and his *jeſting angels* in the ſixth, are extraordinary inſtances. Upon the confuſion of *Babel*, he ſays there was *great laughter in heaven:* as *Homer* calls the laughter of the Gods in the firſt book ἀσβεστος γέλως, an *inextinguiſhable laugh:* But the ſcripture might perhaps embolden the *Engliſh* Poet, which ſays, *The Lord ſhall laugh them to ſcorn*, and the like. *Plato* is very angry at *Homer* for making the Deities laugh, as a high indecency and offence to gravity. He ſays the Gods in our Author repreſent magiſtrates and perſons in authority, and are deſigned as examples of ſuch: On this ſuppoſition, he blames him for propoſing immoderate laughter as a thing decent in great men. I forgot to take notice in its proper place, that the epithet, *inextinguiſhable*, is not to be taken literally for diſſolute or ceaſeleſs mirth, but was only a phraſe of that time to ſignify chearfulneſs and ſeaſonable gaiety; in the ſame manner as we may now ſay, *to die with laughter*, without being underſtood to be in danger of dying with it. The place, time, and occaſion were all agreeable to mirth: It was at a banquet; and *Plato* himſelf relates ſeveral things that paſt at the banquet of *Agathon*, which had not been either decent or rational at any other ſeaſon. The ſame may be ſaid of the preſent paſſage: raillery could never be more natural than when two of the female ſex had an opportunity of triumphing over another whom they hated. *Homer* makes wiſdom herſelf not able, even in the preſence of *Jupiter*, to reſiſt the temptation. She breaks into a ludicrous ſpeech, and the ſupreme being himſelf vouchſafes a ſmile at it. But this (as *Euſtathius* remarks) is not introduced without judgment and precaution. For we ſee he makes *Minerva* firſt beg *Jupiter*'s permiſſion for this piece of freedom, *Permit thy daughter, gracious* Jove: in which he aſks the reader's leave to enliven his narration with this piece of gaiety.

Sweet

Sweet ſmiles are thine, and kind endearing charms,
To *Mars* and *Pallas* leave the deeds of arms.
Thus they in heav'n: While on the plain below
The fierce *Tydides* charg'd his *Dardan* foe,
Fluſh'd with celeſtial blood purſu'd his way,
And fearleſs dar'd the threat'ning God of day;
Already in his hopes he ſaw him kill'd,
Tho' ſcreen'd behind *Apollo*'s mighty ſhield.
Thrice ruſhing furious at the chief he ſtrook;
His blazing buckler thrice *Apollo* ſhook;
He try'd the fourth: when breaking from the cloud,
A more than mortal voice was heard aloud.
O ſon of *Tydeus*, ceaſe! be wiſe, and ſee
How vaſt the diff'rence of the Gods and thee;
Diſtance immenſe! between the pow'rs that ſhine
Above, eternal, deathleſs, and divine,
And mortal man! a wretch of humble birth,
A ſhort-liv'd reptile in the duſt of earth.
So ſpoke the God who darts celeſtial fires;
He dreads his fury, and ſome ſteps retires.

Then

V. 540. *He dreads his fury, and ſome ſteps retires.*] *Diomed* ſtill maintains his intrepid character; he retires but a *ſtep or two* even from *Apollo*. The conduct of *Homer* is remarkably juſt and rational here. He gives *Diomed* no ſort of advantage over *Apollo*, becauſe he would not feign what was intirely incredible, and what no allegory could juſtify. He wounds *Venus* and *Mars*, as it is morally poſſible to overcome the irregular paſſions which are repreſented by thoſe Deities. But it

is

Then *Phœbus* bore the chief of *Venus'* race
To *Troy*'s high fane, and to his holy place;
Latona there and *Phœbe* heal'd the wound,
With vigour arm'd him, and with glory crown'd.
This done, the patron of the ſilver bow
A phantom rais'd, the ſame in ſhape and ſhow.

With

is impoſſible to vanquiſh *Apollo*, in whatſoever capacity he is conſidered, either as the *Sun* or as *Deſtiny*: One may ſhoot at the ſun, but not hurt him; and one may ſtrive againſt deſtiny, but not ſurmount it. *Euſtathius.*

V. 546. *A phantom rais'd.*] The fiction of a God's placing a phantom inſtead of the hero, to delude the enemy and continue the engagement, means no more than that the enemy thought he was in the battle. This is the language of Poetry, which prefers a marvellous fiction to a plain and ſimple truth, the recital whereof would be cold and unaffecting. Thus *Minerva*'s guiding a javelin, ſignifies only that it was thrown with art and dexterity; *Mars* taking upon him the ſhape of *Acamas*, that the courage of *Acamas* excited him to do ſo, and in like manner of the reſt. The preſent paſſage is copied by *Virgil* in the tenth *Æneid*, where the ſpectre of *Æneas* is raiſed by *Juno* or the *Air*, as it is here by *Apollo* or the *Sun*; both equally proper to be employed in forming an apparition. Whoever will compare the two authors on this ſubject, will obſerve with what admirable art, and what exquiſite ornaments, the latter has improved and beautified his original. *Scaliger*, in comparing theſe places, has abſurdly cenſured the phantom of *Homer* for its inactivity; whereas it was only formed to repreſent the hero lying on the ground, without any appearance of life or motion. *Spencer* in the eighth canto of the third book ſeems to have improved this imagination, in the creation

With great *Æneas*; ſuch the form he bore,
And ſuch in fight the radiant arms he wore.
Around the ſpectre bloody wars are wag'd,
And *Greece* and *Troy* with claſhing ſhields engag'd.
Mean-time on *Ilion*'s tow'r *Apollo* ſtood,
And calling *Mars*, thus urg'd the raging God.
Stern pow'r of arms, by whom the mighty fall,
Who bathe in blood, and ſhake th' embattel'd wall!
Riſe in thy wrath! to hell's abhorr'd abodes
Diſpatch yon' *Greek*, and vindicate the Gods.
Firſt roſy *Venus* felt his brutal rage;
Me next he charg'd, and dares all heav'n engage.
The wretch would brave high heav'n's immortal fire,
His triple thunder, and his bolts of fire.
The god of battle iſſues on the plain,
Stirs all the ranks, and fires the *Trojan* train:
In form like *Acamas*, the *Thracian* guide,
Enrag'd, to *Troy's* retiring chiefs he cry'd:
How long, ye ſons of *Priam!* will ye fly,
And unreveng'd, ſee *Priam*'s people die?
Still unreſiſted ſhall the foe deſtroy,
And ſtretch the ſlaughter to the gates of *Troy?*
Lo! brave *Æneas* ſinks beneath his wound,
Not god-like *Hector* more in arms renown'd:

tion of his falſe *Florimel*, who performs all the functions of life, and gives occaſion for many adventures.

Haſte

Haſte all, and take the gen'rous warrior's part.
He ſaid; new courage ſwell'd each hero's heart.
Sarpedon firſt his ardent ſoul expreſs'd,
And, turn'd to *Hector*, theſe bold words addreſs'd.
Say, Chief, is all thy ancient valour loſt,
Where are thy threats, and where thy glorious boaſt,
That propt alone by *Priam*'s race ſhould ſtand
Troy's ſacred walls, nor need a foreign hand?
Now, now thy country calls her wanted friends,
And the proud vaunt in juſt deriſion ends.
Remote they ſtand, while alien troops engage,
Like trembling hounds before the lion's rage.
Far diſtant hence I held my wide command,
Where foaming *Xanthus* laves the *Lycian* land,

V. 575. *The ſpeech of* Sarpedon *to* Hector.] It will be hard to find a ſpeech more warm and ſpirited than this of *Sarpedon*, or which comprehends ſo much in ſo few words. Nothing could be more artfully thought upon to pique *Hector*, who was ſo jealous of his country's glory, than to tell him he had formerly conceived too great a notion of the *Trojan* valour; and to exalt the auxiliaries above his countrymen. The deſcription *Sarpedon* gives of the little concern or intereſt himſelf had in the war, in oppoſition to the neceſſity and imminent danger of the *Trojans*, greatly ſtrengthens this preference, and lays the charge very home upon their honour. In the latter part, which preſcribes *Hector* his duty, there is a particular reprimand, in telling him how much it behoves him to animate and encourage the auxiliaries; for this is to ſay in other words, you ſhould exhort them, and they are forced on the contrary to exhort you.

With

With ample wealth (the wiſh of mortals) bleſt,
A beauteous wife, and infant at her breaſt;
With thoſe I left whatever dear could be;
Greece, if ſhe conquers, nothing wins from me.
Yet firſt in fight my *Lycian* bands I chear,
And long to meet this mighty man ye fear.
While *Hector* idle ſtands, nor bids the brave
Their wives, their infants, and their altars ſave.
Haſte, warrior, haſte! preſerve thy threaten'd ſtate;
Or one vaſt burſt of all-involving fate
Full o'er your tow'rs ſhall fall, and ſweep away
Sons, ſires, and wives, an undiſtinguiſh'd prey.
Rouze all thy *Trojans*, urge thy aids to fight;
Theſe claim thy thoughts by day, thy watch by night:
With force inceſſant the brave *Greeks* oppoſe;
Such cares thy friends deſerve, and ſuch thy foes.
Stung to the heart the gen'rous *Hector* hears,
But juſt reproof with decent ſilence bears.
From his proud car the Prince impetuous ſprings;
On earth he leaps; his brazen armour rings.
Two ſhining ſpears are brandiſh'd in his hands;
Thus arm'd, he animates his drooping bands,
Revives their ardour, turns their ſteps from flight,
And wakes anew the dying flames of fight.
They turn, they ſtand. The *Greeks* their fury dare,
Condenſe their pow'rs, and wait the growing war.

As when, on *Ceres'* ſacred floor, the ſwain
Spreads the wide fan to clear the golden grain,
And the light chaff, before the breezes borne,
Aſcends in clouds from off the heapy corn;
The grey duſt, riſing with collected winds,
Drives o'er the barn, and whitens all the hinds.
So white with duſt the *Grecian* hoſt appears,
From trampling ſteeds, and thund'ring charioteers.
The duſky clouds from labour'd earth ariſe,
And roll in ſmoaking volumes to the ſkies.
Mars hovers o'er them with his ſable ſhield,
And adds new horrors to the darken'd field;
Pleas'd with his charge, and ardent to fulfil
In *Troy*'s defence *Apollo*'s heav'nly will:
Soon as from fight the blue-ey'd maid retires,
Each *Trojan* boſom with new warmth he fires.
And now the God, from forth his ſacred fane,
Produc'd *Æneas* to the ſhouting train;
Alive, unharm'd, with all his peers around,
Erect he ſtood, and vig'rous from his wound:
Enquiries none they made; the dreadful day
No pauſe of words admits, no dull delay;

V. 611. Ceres' *ſacred floor.*] *Homer* calls the threſhing floor *ſacred* (ſays *Euſtathius*) not only as it was conſecrated to *Ceres*, but in regard of its great uſe and advantage to human kind; in which ſenſe alſo he frequently gives the ſame epithet to *cities*, &c. This ſimile is of an exquiſite beauty.

Fierce

Fierce *Diſcord* ſtorms, *Apollo* loud exclaims,
Fame calls, *Mars* thunders, and the field's in flames.
Stern *Diomed* with either *Ajax* ſtood,
And great *Ulyſſes* bath'd in hoſtile blood.
Embody'd, clos'd, the lab'ring *Grecian* train
The fierceſt ſhock of charging hoſts ſuſtain;
Unmov'd and ſilent, the whole war they wait,
Serenely dreadful, and as fix'd as fate.
So when th' embattled clouds in dark array
Along the ſkies their gloomy lines diſplay,

When

V. 641. *So when th' embattled clouds.*] This ſimile contains as proper a compariſon, and as fine a picture of nature, as any in *Homer:* However it is to be feared, the beauty and propriety of it will not be very obvious to many readers, becauſe it is the deſcription of a natural appearance which they have not had an opportunity to remark, and which can be obſerved only in a mountainous country. It happens frequently in very calm weather, that the atmoſphere is charged with thick vapours, whoſe gravity is ſuch that they neither riſe nor fall, but remain poized in the air at a certain height, where they continue frequently for ſeveral days together. In a plain country this occaſions no other viſible appearance, but of an uniform clouded ſky; but in a hilly region theſe vapours are to be ſeen covering the tops, and ſtretched along the ſides, of the mountains; the clouded parts above being terminated and diſtinguiſhed from the clear parts below by a ſtrait line running parallel to the horizon, as far as the mountains extend. The whole compaſs of nature cannot afford a nobler and more exact repreſentation of a numerous army, drawn up in line of battle, and expecting the charge. The long extended even front, the cloſeneſs of the ranks, the firmneſs, order, and ſilence

When now the *North* his boiſt'rous rage has ſpent,
And peaceful ſleeps the liquid element,
The low-hung vapours, motionleſs and ſtill,
Reſt on the ſummits of the ſhaded hill;
'Till the maſs ſcatters as the winds ariſe,
Diſpers'd and broken thro' the ruffled ſkies.
Nor was the Gen'ral wanting to his train,
From troop to troop he toils thro' all the plain.
Ye *Greeks*, be men! the charge of battle bear;
Your brave aſſociates, and yourſelves revere!

Let

lence of the whole, are all drawn with great reſemblance in this one compariſon. The Poet adds, that this appearance is while *Boreas* and the other boiſterous winds, which diſperſe and break the clouds, are laid aſleep. This is as exact as it is poetical; for when the winds ariſe, this regular order is ſoon diſſolved. This circumſtance is added to the deſcription, as an ominous anticipation of the flight and diſſipation of the *Greeks*, which ſoon enſued when *Mars* and *Hector* broke in upon them.

V. 651. *Ye* Greeks, *be men*, &c.] If *Homer*, in the longer ſpeeches of the *Iliad*, ſays all that could be ſaid by eloquence, in the ſhorter he ſays all that can be ſaid with judgment. Whatever ſome few modern Criticks have thought, it will be found upon due reflection, that the length or brevity of his ſpeeches is determined as the occaſions either allow leiſure or demand haſte. This conciſe oration of *Agamemnon* is a maſter-piece in the *Laconic* way. The exigence required he ſhould ſay ſomething very powerful, and no time was to be loſt. He therefore warms the brave and the timorous by one and the ſame exhortation, which at once moves by the love of glory, and the fear of death. It is ſhort and full, like that of the brave

Let glorious acts more glorious acts inſpire,
And catch from breaſt to breaſt the noble fire!
On valour's ſide the odds of combat lie,
The brave live glorious, or lamented die;
The wretch who trembles in the field of fame,
Meets death, and, worſe than death, eternal ſhame.
  Theſe words he ſeconds with his flying lance,
To meet whoſe point was ſtrong *Deicoon*'s chance;
Æneas' friend, and in his native place
Honour'd and lov'd like *Priam*'s royal race:
Long had he fought the foremoſt in the field;
But now the monarch's lance tranſpierc'd his ſhield,
His ſhield too weak the furious dart to ſtay,
Thro' his broad belt the weapon forc'd its way;
The grizly wound diſmiſs'd his ſoul to hell,
His arms around him rattled as he fell.
  Then fierce *Æneas*, brandiſhing his blade,
In duſt *Orſilochus* and *Crethon* laid,
Whoſe ſire *Diöcleus*, wealthy, brave and great,
In well-built *Pheræ* held his lofty ſeat:

brave *Scotch* General under *Guſtavus*, who, upon ſight of the enemy, ſaid only this; *See ye thoſe lads? Either fell them, or they'll fell you.*

V. 652. *Your brave aſſociates, and yourſelves revere.*] This noble exhortation of *Agamemnon* is correſpondent to the wiſe ſcheme of *Neſtor* in the ſecond book: where he adviſed to rank the ſoldiers of the ſame nation together, that being known to each other, all might be incited either by a generous emulation or a decent ſhame. *Spondanus.*

Sprung

Sprung from *Alpheus*, plenteous ſtream, that yields
Encreaſe of harveſts to the *Pylian* fields:
He got *Orſilochus*, *Diöcleus* he,
And theſe deſcended in the third degree.
Too early expert in the martial toil,
In ſable ſhips they left their native ſoil,
T' avenge *Atrides:* Now, untimely ſlain,
They fell with glory on the *Phrygian* plain.
So two young mountain lions, nurs'd with blood
In deep receſſes of the gloomy wood,
Ruſh fearleſs to the plains, and uncontroul'd
Depopulate the ſtalls and waſte the fold;
'Till pierc'd at diſtance from their native den,
O'erpower'd they fall beneath the force of men.
Proſtrate on earth their beauteous bodies lay,
Like mountain firs, as tall and ſtraight as they.
Great *Menelaus* views with pitying eyes,
Lifts his bright lance, and at the victor flies;
Mars urg'd him on; yet, ruthleſs in his hate,
The God but urg'd him to provoke his fate.

He

V. 691. Mars *urg'd him on.*] This is another inſtance, to what has been in general obſerved in the diſcourſe on the battles of *Homer*, of his artful manner of making us meaſure one hero by another. We have here an exact ſcale of the valour of *Æneas* and of *Menelaus*; how much the former outweighs the latter, appears by what is ſaid of *Mars* in theſe lines, and by the neceſſity of *Antilochus*'s aſſiſting *Menelaus:* as afterwards what overbalance that aſſiſtance gave him,

by

He thus advancing, *Neſtor*'s valiant ſon
Shakes for his danger, and neglects his own;
Struck with the thought, ſhould *Helen*'s lord be ſlain,
And all his country's glorious labours vain.
Already met the threat'ning heroes ſtand;
The ſpears already tremble in their hand;
In ruſh'd *Antilochus*, his aid to bring,
And fall or conquer by the *Spartan* King.
Theſe ſeen, the *Dardan* backward turn'd his courſe,
Brave as he was, and ſhunn'd unequal force.
The breathleſs bodies to the *Greeks* they drew;
Then mix in combat, and their toils renew.
First *Pylæmenes*, great in battle, bled,
Who ſheath'd in braſs the *Paphlagonians* led.
Atrides mark'd him, where ſublime he ſtood;
Fix'd in his throat, the javelin drank his blood.
The faithful *Mydon*, as he turn'd from fight
His flying courſers, ſunk to endleſs night:

by *Æneas*'s retreating from them both. How very nicely are theſe degrees marked on either hand! This knowledge of the difference which nature itſelf ſets between one and another, makes our Author neither blame theſe two heroes, for going againſt one, who was ſuperior to each of them in ſtrength; nor that one, for retiring from both, when their conjunction made them an overmatch to him. There is great judgment in all this.

V. 696. *And all his country's glorious labours vain.*] For (as *Agamemnon* ſaid in the fourth book upon *Menelaus*'s being wounded) if he were ſlain, the war would be at an end, and the *Greeks* think only of returning to their country. *Spondanus.*

A broken

A broken rock by *Neſtor*'s ſon was thrown;
His bended arm receiv'd the falling ſtone,
From his numb'd hand the iv'ry ſtudded reins,
Dropt in the duſt, are trail'd along the plains:
Mean-while his temples feel a deadly wound;
He groans in death, and pond'rous ſinks to ground:
Deep drove his helmet in the ſands, and there
The head ſtood fix'd, the quiv'ring legs in air:
'Till trampled flat beneath the courſers feet,
The youthful victor mounts his empty ſeat,
And bears the prize in triumph to the fleet.

Great *Hector* ſaw, and raging at the view
Pours on the *Greeks*: The *Trojan* troops purſue;
He fires his hoſt with animating cries,
And brings along the Furies of the ſkies:
Mars, ſtern deſtroyer! and *Bellona* dread,
Flame in the front, and thunder at their head:
This ſwells the tumult, and the rage of fight;
That ſhakes a ſpear that caſts a dreadful light;
Where *Hector* march'd, the God of battles ſhin'd,
Now ſtorm'd before him, and now rag'd behind.

V. 726. Mars, *ſtern deſtroyer*, &c.] There is a great nobleneſs in this paſſage: With what pomp is *Hector* introduced into the battle, where *Mars* and *Bellona* are his attendants? The retreat of *Diomed* is no leſs beautiful; *Minerva* had remov'd the miſt from his eyes, and he immediately diſcovers *Mars* aſſiſting *Hector*. His ſurprize on this occaſion is finely imaged by that of the traveller on the ſudden ſight of the river.

Tydides

Tydides paus'd amidſt his full career;
Then firſt the Hero's manly breaſt knew fear.
As when ſome ſimple ſwain his cot forſakes,
And wide thro' fens an unknown journey takes,
If chance a ſwelling brook his paſſage ſtay,
And foam impervious croſs the wand'rer's way,
Confus'd he ſtops, a length of country paſt,
Eyes the rough waves, and tir'd, returns at laſt.
Amaz'd no leſs the great *Tydides* ſtands;
He ſtay'd, and turning, thus addreſs'd his bands.
No wonder, *Greeks!* that all to *Hector* yield,
Secure of fav'ring Gods, he takes the field;
His ſtrokes they ſecond, and avert our ſpears:
Behold where *Mars*, in mortal arms, appears!
Retire then, warriors, but ſedate and ſlow;
Retire, but with your faces to the foe.
Truſt not too much your unavailing might;
'Tis not with *Troy*, but with the Gods ye fight.
Now near the *Greeks* the black battalions drew;
And firſt two Leaders valiant *Hector* ſlew,
His force *Anchialus* and *Mneſthes* found,
In ev'ry art of glorious war renown'd;
In the ſame car the chiefs to combat ride,
And fought united, and united dy'd.
Struck at the ſight, the mighty *Ajax* glows
With thirſt of vengeance, and aſſaults the foes.

His maſſy ſpear with matchleſs fury ſent,
Thro' *Amphius'* belt and heaving belly went:
Amphius Apæſus' happy ſoil poſſeſs'd,
With herds abounding, and with treaſure bleſs'd;
But Fate reſiſtleſs from his country led
The chief, to periſh at his people's head.
Shook with his fall his brazen armour rung,
And fierce, to ſeize it, conqu'ring *Ajax* ſprung:
Around his head an iron tempeſt rain'd;
A wood of ſpears his ample ſhield ſuſtain'd;
Beneath one foot the yet-warm corpſe he preſt,
And drew his jav'lin from the bleeding breaſt;
He could no more; the ſhow'ring darts deny'd
To ſpoil his glitt'ring arms, and plumy pride.
Now foes on foes came pouring on the fields,
With briſtling lances, and compacted ſhields;
'Till in the ſteely circle ſtraiten'd round,
Forc'd he gives way, and ſternly quits the ground.
While thus they ſtrive, *Tlepolemus* the great,
Urg'd by the force of unreſiſted fate,
Burns with deſire *Sarpedon's* ſtrength to prove;
Alcides' offſpring meets the ſon of *Jove*.
Sheath'd in bright arms each adverſe chief came on,
Jove's great deſcendant, and his greater ſon.
Prepar'd for combat, ere the lance he toſt,
The daring *Rhodian* vents his haughty boaſt.

What

What brings this *Lycian* counſellor ſo far,
To tremble at our arms, not mix in war?
Know thy vain ſelf, nor let their flatt'ry move,
Who ſtyle thee ſon of cloud-compelling *Jove*.
How far unlike thoſe Chiefs of race divine,
How vaſt the diff'rence of their deeds and thine?
Jove got ſuch heroes as my Sire, whoſe ſoul
No fear could daunt, nor earth, nor hell controul.
Troy felt his arm, and yon' proud ramparts ſtand
Rais'd on the ruins of his vengeful hand:
With ſix ſmall ſhips, and but a ſlender train,
He left the town a wide deſerted plain.
But what art thou? who deedleſs look'ſt around,
While unreveng'd thy *Lycians* bite the ground:
Small aid to *Troy* thy feeble force can be,
But wert thou greater, thou muſt yield to me.

V. 784. *What brings this* Lycian *counſellor ſo far.*] There is a particular Sarcaſm in *Tlepolemus* calling *Sarpedon* in this place Λυκίων βυληφόρε, *Lycian Counſellor*, one better ſkill'd in oratory than war; as he was the Governor of a people who had long been in peace, and probably (if we may gueſs from his character in *Homer*) remarkable for his ſpeeches. This is rightly obſerved by *Spondanus*, though not taken notice of by M. *Dacier*.

V. 792. Troy *felt his arm.*] He alludes to the hiſtory of the firſt deſtruction of *Troy* by *Hercules*, occaſioned by *Laomedon*'s refuſing that Hero the horſes which were the reward promiſed him for the delivery of his daughter *Heſione*.

Pierc'd by my ſpear to endleſs darkneſs go!
I make this preſent to the ſhades below.
The ſon of *Hercules*, the *Rhodian* guide,
Thus haughty ſpoke. The *Lycian* King reply'd.
Thy Sire, O Prince! o'erturn'd the *Trojan* ſtate,
Whoſe perjur'd Monarch well deſerv'd his fate;
Thoſe heav'nly ſteeds the Hero ſought ſo far,
Falſe he detain'd, the juſt reward of war:
Nor ſo content, the gen'rous Chief deſy'd,
With baſe reproaches and unmanly pride.
But you, unworthy the high race you boaſt,
Shall raiſe my glory when thy own is loſt:
Now meet thy fate, and, by *Sarpedon* ſlain,
Add one more ghoſt to *Pluto*'s gloomy reign.
He ſaid: both jav'lins at an inſtant flew:
Both ſtruck, both wounded, but *Sarpedon*'s flew:
Full in the boaſter's neck the weapon ſtood,
Transfix'd his throat, and drank the vital blood:
The ſoul diſdainful ſeeks the caves of night,
And his ſeal'd eyes for ever loſe the light.

V. 809. *With baſe reproaches and unmanly pride.*] Methinks theſe words κακῷ ὀνείδεϊ μύθῳ include the chief ſting of *Sarpedon*'s anſwer to *Tlepolemus*, which no Commentator that I remember has remarked. He tells him *Laomedon* deſerved his misfortune, not only for his perfidy, but for injuring a brave man with unmanly and ſcandalous reproaches: alluding to thoſe which *Tlepolemus* had juſt before caſt upon him.

Yet

Yet not in vain, *Tlepolemus*, was thrown
Thy angry lance; which piercing to the bone
Sarpedon's thigh, had robb'd the Chief of breath;
But *Jove* was preſent, and forbad the death.
Borne from the conflict by his *Lycian* throng,
The wounded Hero dragg'd the lance along.
(His friends, each buſy'd in his ſev'ral part,
Thro' haſte, or danger, had not drawn the dart.)
The *Greeks* with ſlain *Tlepolemus* retir'd;
Whoſe fall *Ulyſſes* view'd, with fury fir'd;
Doubtful if *Jove*'s great ſon he ſhould purſue,
Or pour his vengeance on the *Lycian* crew.
But heav'n and fate the firſt deſign withſtand,
Nor this great death muſt grace *Ulyſſes*' hand.
Minerva drives him on the *Lycian* train;
Alaſtor, *Chromius*, *Halius*, ſtrow'd the plain,
Alcander, *Prytanis*, *Noëmon*, fell,
And numbers more his ſword had ſent to hell:
But *Hector* ſaw; and furious at the ſight,
Ruſh'd terrible amidſt the ranks of fight.
With joy *Sarpedon* view'd the wiſh'd relief,
And faint, lamenting, thus implor'd the Chief.
Oh ſuffer not the foe to bear away
My helpleſs corpſe, an unaſſiſted prey.
If I, unbleſt, muſt ſee my ſon no more,
My much-lov'd conſort, and my native ſhore,
Yet let me die in *Ilion*'s ſacred wall:
Troy, in whoſe cauſe I fell, ſhall mourn my fall.

He ſaid, nor *Hector* to the Chief replies,
But ſhakes his plume, and fierce to combat flies,
Swift

V. 848. *Nor* Hector *to the Chief replies.*] *Homer* is in nothing more admirable than in the excellent uſe he makes of the *ſilence* of the perſons he introduces. It would be endleſs to collect all the inſtances of this truth throughout his Poem; yet I cannot but put together thoſe that have already occurred in the courſe of this work, and leave to the reader the pleaſure of obſerving it in what remains. The ſilence of the two Heralds, when they were to take *Briſeïs* from *Achilles*, in *Lib.* 1. of which ſee note 39. In the third book, when *Iris* tells *Helen* the two rivals were to fight in her quarrel, and that all *Troy* were ſtanding ſpectators; that guilty Princeſs makes no anſwer, but caſts a veil over her face, and drops a tear; and when ſhe comes juſt after into the preſence of *Priam*, ſhe ſpeaks not, 'till after he has in a particular manner encouraged and commanded her. *Paris* and *Menelaus* being juſt upon the point to encounter, the latter declares his wiſhes and hopes of conqueſt to Heaven; the former, being engaged in an unjuſt cauſe, ſays not a word. In the fourth book, when *Jupiter* has expreſſed his deſire to favour *Troy*, *Juno* declaims againſt him, but the *Goddeſs of Wiſdom*, though much concerned, holds her peace. When *Agamemnon* too raſhly reproves *Diomed*, that Hero remains ſilent, and, in the true character of a rough warrior, leaves it to his actions to ſpeak for him. In the preſent book, when *Sarpedon* has reproached *Hector* in an open and generous manner, *Hector* preſerving the ſame warlike character, returns no anſwer, but immediately haſtens to the buſineſs of the field; as he alſo does in this place, where he inſtantly brings off *Sarpedon*, without ſo much as telling him he will endeavour his reſcue. *Chapman* was not ſenſible of the beauty of this, when he imagined *Hector*'s ſilence here proceeded from the pique he had conceived at *Sarpedon* for his late reproof of him. That

tranſlator

Swift as a whirlwind drives the ſcatt'ring foes,
And dyes the ground with purple as he goes.
Beneath a beech, *Jove*'s conſecrated ſhade,
His mournful friends divine *Sarpedon* laid:
Brave *Pelagon*, his fav'rite Chief, was nigh,
Who wrench'd the jav'lin from his ſinewy thigh.
The fainting ſoul ſtood ready wing'd for flight,
And o'er his eye-balls ſwam the ſhades of night.
But *Boreas* riſing freſh, with gentle breath,
Recall'd his ſpirit from the gates of death.
The gen'rous *Greeks* recede with tardy pace,
Tho' *Mars* and *Hector* thunder in their face;

None

tranſlator has not ſcrupled to inſert this opinion of his in a groundleſs interpolation altogether foreign to the author. But indeed it is a liberty he frequently takes, to draw any paſſage to ſome new, far-fetch'd conceit of his invention; inſomuch, that very often before he tranſlates any ſpeech, to the ſenſe or deſign of which he gives ſome fanciful turn of his own, he prepares it by ſeveral additional lines purpoſely to prepoſſeſs the reader of that meaning. Thoſe, who will take the trouble, may ſee examples of this in what he ſets before the ſpeeches of *Hector*, *Paris*, and *Helena*, in the ſixth book, and innumerable other places.

V. 858. *But* Boreas *riſing freſh.*] *Sarpedon*'s fainting at the extraction of the dart, and reviving by the free air, ſhews the great judgment of our author in theſe matters. But how poetically has he told this truth, in raiſing the God *Boreas* to his Hero's aſſiſtance, and making a little machine of but one line? this manner of repreſenting common things in figure and perſon, was perhaps the effect of *Homer*'s *Ægyptian* education.

V. 860. *The gen'rous* Greeks, *&c.*] This ſlow and

None turn their backs to mean ignoble flight,
Slow they retreat, and ev'n retreating, fight.
Who firſt, who laſt, by *Mars* and *Hector*'s hand
Stretch'd in their blood, lay gaſping on the ſand? 865
Teuthras the great, *Oreſtes* the renown'd
For manag'd ſteeds, and *Trechus* preſs'd the ground;
Next *Oenomaus*, and *Oenops*' offspring dy'd;
Oreſbius laſt fell groaning at their ſide:

orderly retreat of the *Greeks*, with their front conſtantly turned to the enemy, is a fine encomium both of their courage and diſcipline. This manner of retreat was in uſe among the ancient *Lacædemonians*, as were many other martial cuſtoms deſcribed by *Homer*. This practice took its riſe among that brave people from the apprehenſions of being ſlain with a wound received in their backs. Such a misfortune was not only attended with the higheſt infamy, but they had found a way to puniſh them who ſuffered thus even after their death, by denying them (as *Euſtathius* informs us) the rites of burial.

V. 864. *Who firſt, who laſt, by* Mars *and* Hector's *hand*
Stretch'd in their blood, lay gaſping on the ſand?

This manner of breaking into an interrogation, amidſt the deſcription of a battle, is what ſerves very much to awaken the reader. It is here an invocation to the Muſe that prepares us for ſomething uncommon; and the Muſe is ſuppoſed immediately to anſwer, Teuthras *the great*, &c. *Virgil*, I think, has improved the ſtrength of this figure by addreſſing the apoſtrophe to the perſon whoſe exploits he is celebrating, as to *Camilla* in the eleventh book.

Quem telo primum, quem poſtremum, aſpera virgo,
Dejicis? aut quot humi morientia corpora fundis?

Oreſbius,

Oreſbius, in his painted mitre gay,
In fat *Bœotia* held his wealthy ſway,
Where lakes ſurround low *Hyle*'s wat'ry plain;
A Prince and People ſtudious of their gain.
The carnage *Juno* from the ſkies ſurvey'd,
And touch'd with grief beſpoke the blue-ey'd maid.
O ſight accurſt! Shall faithleſs *Troy* prevail,
And ſhall our promiſe to our people fail?
How vain the word to *Menelaus* giv'n
By *Jove*'s great daughter and the Queen of Heav'n,
Beneath his arms that *Priam*'s tow'rs ſhould fall;
If warring Gods for ever guard the wall?
Mars, red with ſlaughter, aids our hated foes:
Haſte, let us arm, and force with force oppoſe!
She ſpoke; *Minerva* burns to meet the war:
And now Heav'n's Empreſs calls her blazing car.
At her command ruſh forth the ſteeds divine;
Rich with immortal gold their trappings ſhine.
Bright *Hebè* waits; by *Hebè*, ever young,
The whirling wheels are to the chariot hung.
On the bright axle turns the bidden wheel
Of ſounding braſs; the poliſh'd axle ſteel.

V. 885. *And now heav'n's empreſs calls her blazing car*, &c.] *Homer* ſeems never more delighted than when he has ſome occaſion of diſplaying his ſkill in *mechanicks*. The detail he gives us of this chariot is a beautiful example of it, where he takes occaſion to deſcribe every different part, with a happineſs rarely to be found in deſcriptions of this nature.

Eight brazen ſpokes in radiant order flame;
The circles gold, of uncorrupted frame,
Such as the Heav'ns produce: And round the gold
Two brazen rings of work divine were roll'd.
The boſſy naves of ſolid ſilver ſhone;
Braces of gold ſuſpend the moving throne.
The car behind an arching figure bore;
The bending concave form'd an arch before.
Silver the beam, th' extended yoke was gold,
And golden reins th' immortal courſers hold.
Herſelf, impatient, to the ready car
The courſers joins, and breathes revenge and war.
Pallas diſrobes; her radiant veil unty'd,
With flow'rs adorn'd, with art diverſify'd,
(The

V. 904. Pallas *diſrobes.*] This fiction of *Pallas* arraying herſelf with the arms of *Jupiter*, finely intimates [ſays *Euſtathius*] that ſhe is nothing elſe but the wiſdom of the Almighty. The ſame author tells us, that the ancients marked this place with a ſtar, to diſtinguiſh it as one of thoſe that were perfectly admirable. Indeed there is a greatneſs of ſublimity in the whole paſſage, which is aſtoniſhing, and ſuperior to any imagination but that of *Homer*; nor is there any that might better give occaſion for that celebrated ſaying, That *he was the only man who had ſeen the forms of the Gods or the only man who had ſhewn them.* With what nobleneſs he deſcribes the chariot of *Juno*, the armour of *Minerva*, the *Ægis* of *Jupiter*, filled with the figures of *Horror*, *Affright*, *Diſcord*, and all the terrors of war, the effects of his wrath againſt men; and that ſpear with which his power and wiſdom overturns whole armies,

and

(The labour'd veil her heav'nly fingers wove)
Flows on the pavement of the court of *Jove*.
Now heav'n's dread arms her mighty limbs inveſt,
Jove's cuiraſs blazes on her ample breaſt;
Deck'd in ſad triumph for the mournful field,
O'er her broad ſhoulders hangs his horrid ſhield,
Dire, black, tremendous! Round the margin roll'd,
A fringe of ſerpents hiſſing guards the gold:

Here

and humbles the pride of the kings who offend him? But we ſhall not wonder at the unuſual majeſty of all theſe ideas, if we conſider that they have a near reſemblance to ſome deſcriptions of the ſame kind in the ſacred writings, where the Almighty is repreſented armed with terror, and deſcending in majeſty to be avenged on his enemies: The *chariot*, the *bow*, and the *ſhield of God*, are expreſſions frequent in the *Pſalms*.

V 913. *A fringe of ſerpents.*] Our author does not particularly deſcribe this fringe of the *Ægis*, as conſiſting of ſerpents; but that he did ſo, may be learned from *Herodotus* in his fourth book. "The *Greeks* (ſays "he) borrowed the veſt and ſhield of *Minerva* from "the *Lybians*, only with this difference, that the *Ly*-"*bian* ſhield was fringed with thongs of leather, the "*Grecian* with ſerpents." And *Virgil*'s deſcription of the ſame *Ægis* agrees with this, *Æn.* 8. v. 435.

Ægidaque horriferam, turbatæ Palladis arma,
Certatim ſquamis ſerpentum, auroque polibant,
Connexoſque angues—

This note is taken from *Spondanus*, as is alſo *Ogilby*'s on this place; but he has tranſlated the paſſage of *Herodotus* wrong, and made the *Libyan* ſhield have the ſerpents which were peculiar to the *Grecian*. By the way

Here all the terrors of grim war appear,
Here rages Force, here tremble Flight and Fear,
Here ſtorm'd Contention, and here Fury frown'd,
And the dire orb portentous *Gorgon* crown'd.
The maſſy golden helm ſhe next aſſumes,
That dreadful nods with four o'erſhading plumes;
So vaſt, the broad circumference contains
A hundred armies on a hundred plains.
The Goddeſs thus th' imperial car aſcends;
Shook by her arm the mighty jav'lin bends,
Pond'rous and huge; that when her fury burns,
Proud tyrants humbles, and whole hoſts o'erturns.
Swift at the ſcourge th' etherial courſers fly,
While the ſmooth chariot cuts the liquid ſky,

way I muſt obſerve, that *Ogilby*'s notes are for the moſt part a tranſcription of *Spondanus*'s.

V. 920. *So vaſt, the broad circumference contains A hundred armies.*] The words in the original are ἑκατὸν πόλεων πρυλέεσσ' ἀκαμαντίαν, which are capaple of two meanings; either that this helmet of *Jupiter* was ſufficient to have covered the armies of an hundred cities, or that the armies of an hundred cities were engraved upon it. It is here tranſlated in ſuch a manner that it may be taken either way, tho' the Learned are moſt inclined to the former ſenſe, as that idea is greater and more extraordinary, indeed more agreeable to *Homer*'s bold manner, and not extravagant, if we call in the allegory to our aſſiſtance, and imagine it (with M *Dacier*) an alluſion to the providence of God that extends over all the univerſe.

Heav'n

Heav'n gates ſpontaneous open to the pow'rs,
Heav'n's golden gates, kept by the winged hours;
Commiſſion'd in alternate watch they ſtand,
The ſun's bright portals and the ſkies command,
Involve

V. 928. *Heav'n gates ſpontaneous open.*] This marvellous circumſtance of the gates of heaven opening themſelves of their own accord to the divinities that paſſed thro' them, is copied by *Milton, Lib.* 5.

— At the gate
Of Heav'n arriv'd, the gate ſelf open'd wide
On golden hinges turning, as by work
Divine the ſov'reign Architect had fram'd.

And again, in the ſeventh book,

Heav'n open'd wide
Her everduring gates, harmonious ſound,
On golden hinges moving.—

As the fiction that the hours are the guards of thoſe gates, gave him the hint of that beautiful paſſage in the beginning of his ſixth,

— The morn,
Wak'd by the circling hours, with roſie hand
Unbarr'd the gates of light, &c.

This expreſſion of *the gates of Heaven* is in the *Eaſtern* manner, where they ſaid the *gates* of Heaven or of Earth, for the *entrance* or *extremities* of Heaven or Earth; a phraſe uſual in the ſcriptures, as is obſerved by *Dacier.*

V. 929. *Heav'n's golden gates kept by the winged hours.*] By the *hours* here are meant the *ſeaſons*; and ſo *Hobbes* tranſlates it, but ſpoils the ſenſe by what he adds,

Tho'

Involve in clouds th' eternal gates of day,
Or the dark barrier roll with eaſe away.
The ſounding hinges ring: On either ſide
The gloomy volumes, pierc'd with light, divide.
The chariot mounts, where deep in ambient ſkies
Confus'd, *Olympus'* hundred heads ariſe;
Where far apart the Thund'rer fills his throne;
O'er all the Gods, ſuperior and alone.
There with her ſnowy hand the Queen reſtrains
The fiery ſteeds, and thus to *Jove* complains.
O Sire! can no reſentment touch thy ſoul?
Can *Mars* rebel, and does no thunder roll?
What lawleſs rage on yon forbidden plain,
What raſh deſtruction! and what heroes ſlain?
Venus, and *Phœbus* with the dreadful bow,
Smile on the ſlaughter, and enjoy my woe.
Mad, furious pow'r! whoſe unrelenting mind
No God can govern, and no juſtice bind.
Say, mighty father! ſhall we ſcourge his pride,
And drive from fight th' impetuous homicide?

Tho' to the ſeaſons Jove *the power gave*
Alone to judge of early and of late;

Which is utterly unintelligible, and nothing like *Homer's* thought. *Natalis Comes* explains it thus, *Lib.* 4. *c.* 5. *Homerus libro quinto Iliadis non ſolum has portas cœli ſervare, ſed etiam nubes inducere & ſerenum facere, cùm libuerit; quippe cùm apertum cœlum, ſerenum nominent poetæ, at clauſum, tectum nubibus.*

To

To whom aſſenting, thus the Thund'rer ſaid:
Go! and the great *Minerva* be thy aid.
To tame the Monſter-god *Minerva* knows,
And oft' afflicts his brutal breaſt with woes.
He ſaid; *Saturnia*, ardent to obey,
Laſh'd her white ſteeds along th' aërial way.
Swift down the ſteep of heav'n the chariot rolls,
Between th' expanded earth and ſtarry poles.
Far as a ſhepherd, from ſome point on high,
O'er the wide main extends his boundleſs eye;
Thro' ſuch a ſpace of air, with thund'ring ſound,
At ev'ry leap th' immortal courſers bound.

V. 954. *To tame the Monſter-god* Minerva *knows.*] For it is only *wiſdom* that can maſter *ſtrength*. It is worth while here to obſerve the conduct of *Homer*. He makes *Minerva*, and not *Juno*, to fight with *Mars*, becauſe a combat between *Mars* and *Juno* could not be ſupported by any allegory to have authorized the fable: Whereas the allegory of a battle between *Mars* and *Minerva* is very open and intelligible. *Euſtathius*.

V. 960. *Far as a ſhepherd*, &c.] *Longinus*, citing theſe verſes as a noble inſtance of the ſublime, ſpeaks to this effect. "In what a wonderful manner does *Homer* exalt his Deities; meaſuring the leaps of their very horſes by the whole breadth of the horizon? Who is there that, conſidering the magnificence of this hyperbole, would not cry out with reaſon, that if theſe heavenly ſteeds were to make a ſecond leap, the world would want room for a third?" This puts me in mind of that paſſage in *Heſiod*'s *Theogony*, where he deſcribes the height of the Heavens, by ſaying a ſmith's anvil would be nine days in falling from thence to earth.

Troy

Troy now they reach'd, and touch'd thoſe banks divine
Where ſilver *Simois* and *Scamander* join.
There *Juno* ſtopp'd, and (her fair ſteeds unloos'd)
Of air condens'd a vapour circumfus'd;
For theſe, impregnate with celeſtial dew,
On *Simois'* brink ambroſial herbage grew.
Thence to relieve the fainting *Argive* throng,
Smooth as the ſailing doves they glide along.

V. 971. *Smooth as the ſailing doves.*] This ſimile is intended to expreſs the lightneſs and ſmoothneſs of the motion of theſe Goddeſſes. The doves, to which *Homer* compares them, are ſaid by the ancient ſcholiaſt to leave no impreſſion of their ſteps. The word βάτην in the original may be rendered *aſcenderunt* as well as *inceſſerunt*; ſo may imply (as M *Dacier* tranſlates it) moving without touching the earth, which *Milton* finely calls *ſmooth ſliding without ſtep*. *Virgil* deſcribes the gliding of one of theſe birds by an image parallel to that in this verſe:

— *Mox aëre lapſa quieto,*
Radit iter liquidum, celeres neque commovet alas.

This kind of movement was appropriated to the Gods by the *Ægyptians*, as we ſee in *Heliodorus*, *Lib.* 3. *Homer* might poſſibly have taken this notion from them. And *Virgil* in that paſſage where *Æneas* diſcovers *Venus* by her gait, *Et vera inceſſu patuit Dea*, ſeems to allude to ſome manner of moving that diſtinguiſhed divinities from mortals. This opinion is likewiſe hinted at by him in the fifth *Æneid*, where he ſo beautifully and briefly enumerates the diſtinguiſhing marks of a Deity.

— *Divina ſigna decoris,*
Ardenteſque notate oculos: qui ſpiritus illi,
Qui vultus, vociſque ſonus, vel greſſus eunti!

This paſſage likewiſe ſtrengthens what is ſaid in the notes on the firſt book, v. 268.

The

The beſt and braveſt of the *Grecian* band
(A warlike circle) round *Tydides* ſtand:
Such was their look as lions bath'd in blood,
Or foaming boars, the terror of the wood.
Heav'n's Empreſs mingles with the mortal crowd,
And ſhouts, in *Stentor*'s ſounding voice, aloud:
Stentor the ſtrong, endu'd with brazen lungs,
Whoſe throat ſurpaſs'd the force of fifty tongues.
Inglorious *Argives!* to your race a ſhame,
And only men in figure and in name:
Once from the walls your tim'rous foes engag'd,
While fierce in war divine *Achilles* rag'd;
Now iſſuing fearleſs they poſſeſs the plain,
Now win the ſhores, and ſcarce the ſeas remain.
Her ſpeech new fury to their hearts convey'd;
While near *Tydides* ſtood th' *Athenian* maid:
The King beſide his panting ſteeds ſhe found,
O'erſpent with toil, repoſing on the ground:
To cool his glowing wound he ſate apart,
(The wound inflicted by the *Lycian* dart)

V. 978. Stentor *the ſtrong, endu'd with brazen lungs.*] There was a neceſſity for criers whoſe voices were ſtronger than ordinary, in thoſe ancient times, before the uſe of trumpets was known in their armies. And that they were in eſteem afterwards, may be ſeen from *Herodotus*, where he takes notice that *Darius* had in his train an *Ægyptian*, whoſe voice was louder and ſtronger than any man's of his age. There is a farther propriety in *Homer*'s attributing this voice to *Juno*; becauſe *Juno* is no other than the *Air*, and becauſe the *Air* is the cauſe of ſound. *Euſtathius, Spondanus.*

Large

Large drops of ſweat from all his limbs deſcend,
Beneath his pond'rous ſhield his ſinews bend,
Whoſe ample belt that o'er his ſhoulder lay,
He eas'd; and waſh'd the clotted gore away.
The Goddeſs leaning o'er the bending yoke,
Beſide his courſers, thus her ſilence broke.

Degen'rate Prince! and not of *Tydeus'* kind,
Whoſe little body lodg'd a mighty mind;
Foremoſt he preſs'd in glorious toils to ſhare,
And ſcarce refrain'd when I forbad the war.
Alone, unguarded, once he dar'd to go,
And feaſt encircled by the *Theban* foe:
There brav'd and vanquiſh'd many a hardy knight;
Such nerves I gave him, and ſuch force in fight.
Thou too no leſs haſt been my conſtant care;
Thy hands I arm'd, and ſent thee forth to war:
But thee, or fear deters, or ſloth detains;
No drop of all thy father warms thy veins.

V. 998. *Degen'rate Prince*, &c. This ſpeech of *Minerva* to *Diomed* derives its whole force and efficacy from the offenſive compariſon ſhe makes between *Tydeus* and his ſon. *Tydeus*, when he was ſingle in the city of his enemy, fought and overcame the *Thebans*, even tho' *Minerva* forbad him; *Diomed* in the midſt of his army, and with enemies inferior in number, declines the fight, tho' *Minerva* commands him. *Tydeus* diſobeys her, to engage in the battle; *Diomed* diſobeys her to avoid engaging; and that too after he had upon many occaſions experienced the aſſiſtance of the Goddeſs. Madam *Dacier* ſhould have acknowledged this remark to belong to *Euſtathius*.

The

The chief thus anſwer'd mild. Immortal maid!
I own thy preſence, and confeſs thy aid.
Not fear, thou know'ſt, withholds me from the plains,
Nor ſloth hath ſeiz'd me, but thy word reſtrains:
From warring Gods thou bad'ſt me turn my ſpear,
And *Venus* only found reſiſtance here.
Hence, Goddeſs! heedful of thy high commands,
Loth I gave way, and warn'd our *Argive* bands:
For *Mars* the homicide, theſe eyes beheld,
With ſlaughter red, and raging round the field.
Then thus *Minerva*. Brave *Tydides*, hear!
Not *Mars*, himſelf, nor ought immortal fear.
Full on the God impel thy foaming horſe:
Pallas commands, and *Pallas* lends thee force.
Raſh, furious, blind, from theſe to thoſe he flies,
And ev'ry ſide of wav'ring combat tries;
Large promiſe makes, and breaks the promiſe made;
Now gives the *Grecians*, now the *Trojans* aid.
She ſaid, and to the ſteeds approaching near,
Drew from his ſeat the martial charioteer.

V. 1024. *Raſh, furious, blind, from theſe to thoſe he flies.*] *Minerva* in this place very well paints the manners of *Mars*, whoſe buſineſs was always to fortify the weaker ſide, in order to keep up the broil. I think the paſſage includes a fine allegory of the nature of *war*. *Mars* is called *inconſtant*, and a *breaker of his promiſes*, becauſe the chance of war is wavering, and uncertain victory is perpetually changing ſides. This latent meaning of the epithet ἀλλοπρόσαλλος is taken notice of by *Euſtathius*.

The

The vig'rous pow'r the trembling car aſcends,
Fierce for revenge; and *Diomed* attends.
The groaning axle bent beneath the load;
So great a Hero, and ſo great a God.
She ſnatch'd the reins, ſhe laſh'd with all her force,
And full on *Mars* impell'd the foaming horſe:
But firſt, to hide her heav'nly viſage, ſpread
Black *Orcus'* helmet o'er her radiant head.
Juſt then gigantick *Periphas* lay ſlain,
The ſtrongeſt warrior of th' *Ætolian* train;
The God who ſlew him, leaves his proſtrate prize
Stretch'd where he fell, and at *Tydides* flies.

V. 1033. *So great a God.*] The tranſlation has ventured to call a Goddeſs ſo; in imitation of the *Greek*, which uſes the word θεὸς promiſcuouſly for either gender. Some of the *Latin* Poets have not ſcrupled to do the ſame. *Statius, Thebaid* 4. (ſpeaking of *Diana*)

Nec caret umbra Deo.

And *Virgil, Æneid* 2. where *Æneas* is conducted by *Venus* thro' the dangers of the fire and the enemy.

Deſcendo, ac, ducente Deo, *flammam inter & hoſtes Expedior.*—

V. 1037. *Black* Orcus' *helmet.*] As every thing that goes into the dark empire of *Pluto*, or *Orcus*, diſappears and is ſeen no more; the *Greeks* from thence borrowed this figurative expreſſion, *to put on* Pluto's *helmet*, that is to ſay, *to become inviſible. Plato* uſes this proverb in the tenth book of his *Republick*, and *Ariſtophanes* in *Acharnenſ. Euſtathius.*

Now

Now ruſhing fierce, in equal arms appear,
The daring *Greek*; the dreadful God of war!
Full at the chief, above his courſer's head,
From *Mars* his arm th' enormous weapon fled:
Pallas oppos'd her hand, and caus'd to glance
Far from the car, the ſtrong immortal lance.
Then threw the force of *Tydeus'* warlike ſon;
The jav'lin hiſs'd; the Goddeſs urg'd it on:
Where the broad cincture girt his armour round,
It pierc'd the God: His groin receiv'd the wound.
From the rent ſkin the warrior tugs again
The ſmoaking ſteel. *Mars* bellows with the pain.
Loud as the roar encountring armies yield,
When ſhouting millions ſhake the thund'ring field.

Both

V. 1054. *Loud as the roar encountring armies yield.*] This *Hyperbole* to expreſs the roaring of *Mars*, ſo ſtrong as it is, yet is not extravagant. It wants not a qualifying circumſtance or two; the voice is not human, but that of a Deity; and the compariſon being taken from an army, renders it more natural with reſpect to the God of War. It is leſs daring to ſay that a God could ſend forth a voice as loud as the ſhout of two armies, than that *Camilla*, a *Latian* nymph, could run ſo ſwiftly over the corn as not to bend an ear of it. Or, to alledge a nearer inſtance, that *Polyphemus*, a mere mortal, ſhook all the iſland of *Sicily*, and made the deepeſt caverns of *Ætna* roar with his cries. Yet *Virgil* generally eſcapes the cenſure of thoſe moderns who are ſhocked with the bold flights of *Homer*. It is uſual with thoſe, who are ſlaves to common opinion, to overlook or praiſe the ſame thing in one, that they blame in another. They think to depreciate *Homer* in

Both armies ſtart, and trembling gaze around;
And earth and heav'n rebellow to the ſound.
As vapours blown by *Auſter*'s ſultry breath,
Pregnant with plagues, and ſhedding ſeeds of death,
Beneath the rage of burning *Sirius* riſe,
Choak the parch'd earth, and blacken all the ſkies;
In ſuch a cloud the God, from combat driv'n,
High o'er the duſty whirlwind ſcales the heav'n.
Wild with his pain, he ſought the bright abodes,
There ſullen ſat beneath the Sire of Gods,
Shew'd the celeſtial blood, and with a groan
Thus pour'd his plaints before th' immortal throne.
Can *Jove*, ſupine, flagitious facts ſurvey,
And brook the furies of this daring day?

in extolling the judgment of *Virgil*, who never ſhewed it more than when he followed him in theſe boldneſſes. And indeed they who would take boldneſs from poetry, muſt leave dulneſs in the room of it.

V. 1058. *As vapours blown*, &c.] *Mars* after a ſharp engagement, amidſt the rout of the *Trojans*, wrapt in a whirlwind of duſt, which was raiſed by ſo many thouſand combatants, flies towards *Olympus*. *Homer* compares him in this eſtate, to thoſe black clouds, which during a ſcorching ſouthern wind in the dog days, are ſometimes borne towards Heaven; for the wind at that time, gathering the duſt together, forms a dark cloud of it. The heat of the fight, the precipitation of the *Trojans*, together with the clouds of duſt that flew above the army, and took *Mars* from the ſight of his enemy, ſupplied *Homer* with this noble image. *Dacier.*

For mortal men celeſtial pow'rs engage,
And Gods on Gods exert eternal rage.
From thee, O father! all theſe ills we bear,
And thy fell daughter with the ſhield and ſpear:
Thou gav'ſt that fury to the realms of light,
Pernicious, wild, regardleſs of the right.
All heav'n beſide reveres thy ſov'reign ſway,
Thy voice we hear, and thy beheſts obey:
'Tis hers t' offend, and ev'n offending ſhare
Thy breaſt, thy counſels, thy diſtinguiſh'd care:
So boundleſs ſhe, and thou ſo partial grown,
Well may we deem the wond'rous birth thy own.
Now frantic *Diomed*, at her command,
Againſt th' immortals lifts his raging hand:
The heav'nly *Venus* firſt his fury found,
Me next encountring, me he dar'd to wound;
Vanquiſh'd, I fled: Ev'n I, the God of fight,
From mortal madneſs ſcarce was ſav'd by flight.
Elſe hadſt thou ſeen me ſink on yonder plain,
Heap'd round, and heaving under loads of ſlain;

V. 1074. *Thou gav'ſt that fury to the realms of light, Pernicious, wild,* &c.] It is very artful in *Homer*, to make *Mars* accuſe *Minerva* of all thoſe faults and enormities he was himſelf ſo eminently guilty of. Thoſe people, who are the moſt unjuſt and violent, accuſe others, even the beſt, of the ſame crimes: Every irrational man is a diſtorted rule, tries every thing by that wrong meaſure, and forms his judgment accordingly. *Euſtathius.*

Or

Or pierc'd with *Grecian* darts, for ages lie,
Condemn'd to pain, tho' fated not to die.
Him thus upbraiding, with a wrathful look
The Lord of thunders view'd, and ſtern beſpoke.
To me, perfidious! this lamenting ſtrain?
Of lawleſs force ſhall lawleſs *Mars* complain?
Of all the Gods who tread the ſpangled ſkies,
Thou moſt unjuſt, moſt odious in our eyes!

Inhuman

V. 1091. *Condemn'd to pain, tho' fated not to die.*] Thoſe are miſtaken who imagine our author repreſents his Gods as mortal. He only repreſents the inferior or corporeal Deities as capable of pains and puniſhments, during the will of *Jupiter*, which is not inconſiſtent with true theology. If *Mars* is ſaid in *Dione*'s ſpeech to *Venus* to have been near *periſhing* by *Otus* and *Ephialtes*, it means no more than laſting miſery, ſuch as *Jupiter* threatens him with when he ſpeaks of precipitating him into *Tartarus*. *Homer* takes care to tells us both of this God and of *Pluto*, when *Pæon* cured them, that they were not mortal.

Οὐ μὲν γάρ τι καταθνητὸς γ' ἐτέτυκτο.

V. 1096. *Of all the Gods—Thou moſt unjuſt, moſt odious*, &c.] *Jupiter*'s reprimand of *Mars* is worthy the juſtice and goodneſs of the great Governor of the world, and ſeems to be no more than was neceſſary in this place. *Homer* hereby admirably diſtinguiſhes between *Minerva* and *Mars*, that is to ſay, between *Wiſdom* and ungoverned *Fury*; the former is produced from *Jupiter* without a mother, to ſhew that it proceeds from God alone; (and *Homer*'s alluding to that fable in the preceding ſpeech ſhows that he was not unacquainted

Inhuman diſcord is thy dire delight,
The waſte of ſlaughter, and the rage of fight,
No bound, no law thy fiery temper quells,
And all thy mother in thy ſoul rebels.

In

unacquainted with this opinion.) The latter is born of *Jupiter* and *Juno*, becauſe, as *Plato* explains it, whatever is created by the miniſtry of ſecond cauſes and the concurrence of matter, partakes of that original ſpirit of diviſion which reigned in the *chaos*, and is of a corrupt and rebellious nature. The reader will find this allegory purſued with great beauty in theſe two ſpeeches; eſpecially where *Jupiter* concludes with ſaying he will not deſtroy *Mars*, becauſe he comes from himſelf; God will not annihilate *Paſſion*, which he created to be of uſe to *Reaſon*: "Wiſdom (ſays "*Euſtathius* upon this place) has occaſion for paſſion, "in the ſame manner as Princes have need of guards. "Therefore reaſon and wiſdom correct and keep paſ- "ſion in ſubjection, but do not entirely deſtroy and "ruin it."

V. 1101. *And all thy mother in thy ſoul rebels*, &c.] *Jupiter* ſays of *Juno*, that *ſhe has a temper which is inſupportable, and knows not how to ſubmit, tho' he is perpetually chaſtiſing her with his reproofs.* *Homer* ſays no more than this, but M. *Dacier* adds, *Si je ne la retenois par la ſeverite des mes loix, il n'eſt rien quelle ne bouleverſaſt dans l'Olympe & ſous l'Olympe.* Upon which ſhe makes a remark to this effect, "That "if it were not for the laws of Providence, the whole "world would be nothing but confuſion." This practice of refining and adding to *Homer*'s thought in the text, and then applauding the author for it in the notes, is pretty uſual with the more florid modern tranſlators. In the third *Iliad*, in *Helen*'s ſpeech to *Priam*, v. 175. ſhe wiſhes ſhe had rather died than followed *Paris* to *Troy*. To this is added in the *French*, *Mais je n'eus ni*

In vain our threats, in vain our pow'r we uſe;
She gives th' example, and her ſon purſues.
Yet long th' inflicted pangs thou ſhalt not mourn,
Sprung ſince thou art from *Jove*, and heav'nly born.
Elſe, fingd'd with light'ning, had'ſt thou hence been thrown,
Where chain'd on burning rocks the *Titans* groan.
Thus he who ſhakes *Olympus* with his nod;
Then gave to *Pæon*'s care the bleeding God.
With gentle hand the balm he pour'd around,
And heal'd th' immortal fleſh, and clos'd the wound.
As when the fig's preſt juice, infus'd in cream,
To curds coagulates the liquid ſtream,

Sudden

aſſez de courage ni aſſez de vertu, for which there is not the leaſt hint in *Homer*. I mention this particular inſtance in pure juſtice, becauſe in the treatiſe *de la corruption du gout exam. de Liv.* 3. ſhe triumphs over M. *de la Motte*, as if he had omitted the ſenſe and moral of *Homer* in that place, when in truth he only left out her own interpolation.

V. 1112. *As when the fig's preſt juice*, &c.] The ſudden operation of the remedy adminiſtered by *Pæon*, is well expreſſed by this ſimilitude. It is neceſſary juſt to take notice, that they anciently made uſe of the juice or ſap of a fig for runnet, to cauſe their milk to coagulate. It may not be amiſs to obſerve, that *Homer* is not very delicate in the choice of his alluſions. He often borrowed his ſimiles from low life, and provided they illuſtrated his thoughts in a juſt and lively manner, it was all he had regard to.

The

Sudden the fluids fix, the parts combin'd;
Such, and ſo ſoon, th' ætherial texture join'd.
Cleans'd from the duſt and gore, fair *Hebè* dreſt
His mighty limbs in an immortal veſt.

Glorious

The allegory of this whole book lies ſo open, is carried on with ſuch cloſeneſs, and wound up with ſo much fulneſs and ſtrength, that it is a wonder how it could enter into the imagination of any critick, that theſe actions of *Diomed* were only a daring and extravagant fiction in *Homer*, as if he affected the *marvellous* at any rate. The great moral of it is, that a brave man ſhould not contend againſt Heaven, but reſiſt only *Venus* and *Mars*, Incontinence and ungovern'd Fury. *Diomed* is propoſed as an example of a great and enterprizing nature, which would perpetually be venturing too far, and committing extravagances or impieties, did it not ſuffer itſelf to be checked and guided by *Minerva* or Prudence: For it is this *Wiſdom* (as we are told in the very firſt lines of the book) that raiſes a Hero above all others. Nothing is more obſervable than the particular care *Homer* has taken to ſhew he deſigned this moral. He never omits any occaſion throughout the book, to put it in expreſs terms into the mouths of the Gods, or perſons of the greateſt weight. *Minerva*, at the beginning of the battle, is made to give this precept to *Diomed: Fight not againſt the Gods, but give way to them, and reſiſt only* Venus. The ſame Goddeſs opens his eyes, and enlightens him ſo far as to perceive when it is heaven that acts immediately againſt him, or when it is man only that oppoſes him. The hero himſelf, as ſoon he has performed her dictates in driving away *Venus*, cries out, not as to the *Goddeſs*, but as to the *Paſſion*, *Thou haſt no buſineſs with warriors, is it not enough that thou deceiv'ſt weak women?* Even the mother of *Venus*, while ſhe comforts her daughter, bears teſtimony to

Glorious he ſate, in majeſty reſtor'd,
Faſt by the throne of heav'n's ſuperior Lord.
Juno and *Pallas* mount the bleſt abodes,
Their taſk perform'd, and mix among the Gods.

the moral: *That man* (ſays ſhe) *is not long-lived who contends with the Gods.* And when *Diomed*, tranſported by his nature, proceeds but a ſtep too far, *Apollo* diſcovers himſelf in the moſt ſolemn manner, and declares this truth in his own voice, as it were by direct revelation: *Mortal, forbear! conſider, and know the vaſt difference there is between the Gods and thee. They are immortal and divine, but man a miſerable reptile of the duſt.*

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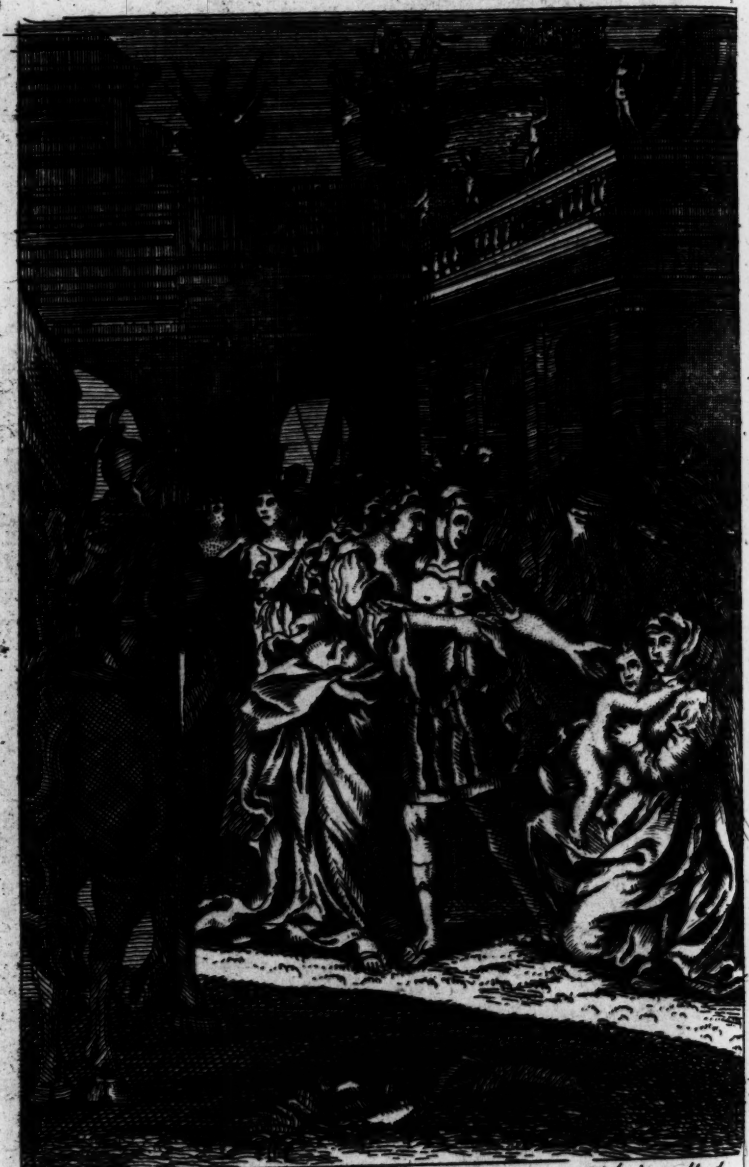

Hector coming to Troy, while y^e Greeks & Trojans are engag'd is melted
wth y^e griefs of Andromache, y^e Fears of his son, whom he tenderly
embraces before he returns to ye Fight. BVI

THE SIXTH BOOK OF THE ILIAD.

The ARGUMENT.

The Epiſodes of *Glaucus* and *Diomed*, and of *Hector* and *Andromache*.

THE Gods having left the field, the Grecians *prevail.* Helenus, *the chief augur of* Troy, *commands* Hector *to return to the city, in order to appoint a ſolemn proceſſion of the Queen and the* Trojan *matrons to the temple of* Minerva, *to entreat her to remove* Diomed *from the fight. The battle relaxing during the abſence of* Hector, Glaucus *and* Diomed *have an interview between the two armies; where, coming to the knowledge of the friendſhip and hoſpitality paſt between their anceſtors, they make exchange of their arms.* Hector *having performed the Orders of* Helenus, *prevailed upon* Paris *to return to the battle, and taking a tender leave of his wife* Andromache, *haſtens again to the field.*

The ſcene is firſt in the field of battle, between the river Simois *and* Scamander, *and then changes to* Troy.

THE

BRITISH MUSEUM 15 70 MAY

THE

SIXTH BOOK

OF THE

ILIAD.

NOW heav'n forſakes the fight: Th' immortals yield,
To human force and human ſkill, the field.
Dark ſhow'rs of jav'lins fly from foes to foes;
Now here, now there, the tide of combat flows;
While *Troy*'s fam'd * ſtreams that bound the deathful plain
On either ſide ran purple to the main.
Great *Ajax* firſt to conqueſt led the way,
Broke the thick ranks, and turn'd the doubtful day,

The

* *Scamander* and *Simois*.

V. 7. *Great* Ajax.] *Ajax* performs his exploits immediately upon the departure of the Gods from the battle.

The *Thracian Acamas* his faulchion found,
And hew'd th' enormous giant to the ground;
His thund'ring arm a deadly ſtroke impreſt
Where the black horſe-hair nodded o'er his creſt:
Fix'd in his front the brazen weapon lies,
And ſeals in endleſs ſhades his ſwimming eyes.

Next *Teuthras'* ſon diſtain'd the ſands with blood,
Axylus, hoſpitable, rich and good:

In

It is obſerved that this hero is never aſſiſted by the Deities, as moſt of the reſt are: See his character in the notes on the ſeventh book. The expreſſion of the *Greek* is, that he *brought light to his troops*, which M. *Dacier* takes to be metaphorical: I do not ſee but it may be literal; he broke the thick ſquadrons of the enemy, and opened a paſſage for the light.

V. 9. *The* Thracian *Acamas.*] This *Thracian* Prince is the ſame in whoſe likeneſs *Mars* appears in the preceding book, rallying the *Trojans*, and forcing the *Greeks* to retire. In the preſent deſcription of his ſtrength and ſize, we ſee with what propriety this perſonage was ſelected by the Poet, as fit to be aſſumed by the God of war.

V. 16. Axylus, *hoſpitable.*] This beautiful character of *Axylus* has not been able to eſcape the miſunderſtanding of ſome of the Commentators, who thought *Homer* deſigned it as a reproof of an undiſtinguiſhing generoſity. It is evidently a panegyrick on that virtue, and not improbably on the memory of ſome excellent, but unfortunate man in that country, whom the Poet honours with the noble title of *A friend to mankind.* It is indeed a ſevere reproof of the ingratitude of men, and a kind of ſatyr on human race, while he repreſents this lover of his ſpecies miſerably periſhing without aſſiſtance from any of thoſe numbers he had obliged. This death is very moving, and the circumſtance of a faithful ſervant's dying by his ſide, well imagined, and

natural

In fair *Ariſba*'s walls, (his native place)
He held his ſeat; a friend to human race.

Faſt

natural to ſuch a character. His manner of keeping houſe near a frequented high-way, and relieving all travellers, is agreeable to that ancient hoſpitality which we now only read of. There is abundance of this ſpirit every where in the *Odyſſey*. The Patriarchs in the Old Teſtament ſit at their gates to ſee thoſe who paſs by, and entreat them to enter into their houſes: This cordial manner of invitation is particularly deſcribed in the 18th and 19th chapters of *Geneſis*. The *Eaſtern* nations ſeem to have had a particular diſpoſition to theſe exerciſes of humanity, which continues in a great meaſure to this day. It is yet a piece of charity frequent with the *Turks*, to erect *Caravanſerahs*, or inns for the reception of travellers. Since I am upon this head, I muſt mention one or two extraordinary examples of ancient hoſpitality. *Diodorus Siculus* writes of *Gallias* of *Agrigentum*, that having built ſeveral inns for the relief of ſtrangers, he appointed perſons at the gates to invite all who travelled to make uſe of them; and that this example was followed by many others who were inclined after the ancient manner to live in a human and beneficent correſpondence with mankind. That this *Gallias* entertained and cloathed at one time no leſs than five hundred horſemen; and that there were in his cellars three hundred veſſels, each of which contained an hundred hogſheads of wine. The ſame Author tells us of another *Agrigentine*, that at the marriage of his daughter feaſted all the people of his city, who at that time were above twenty thouſand.

Herodotus in his ſeventh book has a ſtory of this kind, which is prodigious, being of a private man ſo immenſely rich as to entertain *Xerxes* and his whole army. I ſhall tranſcribe the paſſage as I find it tranſlated to my hands

" *Pythius* the ſon of *Atys*, a *Lydian*, then reſiding in
" *Cælene*, entertained the King and all his army with

Faſt by the road, his ever-open door
Oblig'd the wealthy, and reliev'd the poor,
To ſtern *Tydides* now he falls a prey,
No friend to guard him in the dreadful day!
Breathleſs the good man fell, and by his ſide,
His faithful ſervant, old *Caleſius* dy'd.

By

" great magnificence, and offered him his treaſures to-
" wards the expence of the war: which liberality
" *Xerxes* communicating to the *Perſians* about him,
" and aſking who this *Pythius* was, and what
" riches he might have to enable him to make ſuch an
" offer? received this anſwer: *Pythius*, ſaid they, is
" the perſon who preſented your father *Darius* with a
" plane tree and vine of gold; and after you, is the
" richeſt man we know in the world. *Xerxes*, ſur-
" prized with theſe laſt words, aſked him to what ſum
" his treaſures might amount. I ſhall conceal nothing
" from you, ſaid *Pythius*, nor pretend to be ignorant
" of my own wealth; but being perfectly informed of
" the ſtate of my accounts, ſhall tell you the truth
" with ſincerity. When I heard you were ready to
" begin the march towards the *Grecian* ſea, I reſolved
" to preſent you with a ſum of money towards the
" charge of the war; and to that end having taken an
" account of my riches, I found by computation that
" I had two thouſand talents of ſilver, and three mil-
" lions nine hundred ninety-three thouſand pieces of
" gold, bearing the ſtamp of *Darius*. Theſe trea-
" ſures I freely give you, becauſe I ſhall be ſufficient-
" ly furniſhed with whatever is neceſſary to life by
" the labour of my ſervants and huſbandmen.
" *Xerxes* heard theſe words with pleaſure, and in an-
" ſwer to *Pythius*, ſaid; my *Lydian* hoſt, ſince I parted
" from *Suſa* I have not found a man beſides yourſelf,
" who has offered to entertain my army, or voluntarily

" to

By great *Euryalus* was *Dreſus* ſlain,
And next he laid *Opheltius* on the plain.
Two twins were near, bold, beautiful and young,
From a fair *Naiad* and *Bucolion* ſprung.
(*Laomedon*'s white flocks *Bucolion* fed,
That monarch's firſt-born by a foreign bed;
In ſecret woods he won the *Naiad*'s grace,
And two fair infants crown'd his ſtrong embrace.)
Here dead they lay, in all their youthful charms;
The ruthleſs victor ſtripp'd their ſhining arms.
Aſtyalus by *Polypœtes* fell;
Ulyſſes' ſpear *Pydites* ſent to hell;
By *Teucer*'s ſhaft brave *Aretäon* bled,
And *Neſtor*'s ſon laid ſtern *Ablerus* dead,

" to contribute his treaſures to promote the preſent ex-
" pedition. You alone have treated my army magni-
" ficently, and readily offered me immenſe riches.
" Therefore, in return of your kindneſs, I make you
" my hoſt; and that you may be maſter of the intire
" ſum of four millions of gold, I will give you ſeven
" thouſand *Darian* pieces out of my own treaſure.
" Keep then all the riches you now poſſeſs; and if you
" know how to continue always in the ſame good diſ-
" poſition, you ſhall never have reaſon to repent of
" your affection to me, either now or in future time."

The ſum here offered by *Pythius* amounts, by *Brerewood*'s computation, to three millions three hundred ſeventy-five thouſand pounds Sterling, according to the leſſer valuation of talents. I make no apology for inſerting ſo remarkable a paſſage at length, but ſhall only add, that it was at laſt the fate of this *Pythius* (like our *Axylus*) to experience the ingratitude of man; his eldeſt ſon being afterwards cut in pieces by the ſame *Xerxes*.

Great

Great *Agamemnon*, leader of the brave,
The mortal wound of rich *Elatus* gave,
Who held in *Pedaſus* his proud abode,
And till'd the banks where ſilver *Satnio* flow'd.
Melanthius by *Eurypylus* was ſlain;
And *Phylacus* from *Leitus* flies in vain.
Unbleſt *Adraſtus* next at mercy lies
Beneath the *Spartan* ſpear, a living prize.
Scar'd with the din and tumult of the fight,
His headlong ſteeds precipitate in flight,
Ruſh'd on a *Tamariſk*'s ſtrong trunk, and broke
The ſhatter'd chariot from the crooked yoke:
Wide o'er the field, reſiſtleſs as the wind,
For *Troy* they fly, and leave their lord behind.
Prone on his face he ſinks beſide the wheel:
Atrides o'er him ſhakes his vengeful ſteel;
The fallen chief in ſuppliant poſture preſs'd
The victor's knees, and thus his pray'r addreſs'd.
Oh ſpare my youth, and for the life I owe
Large gifts of price my father ſhall beſtow;

V. 57. *Oh ſpare my youth*, &c.] This paſſage, where *Agamemnon* takes away that *Trojan*'s life whom *Menelaus* had pardoned, and is not blamed by *Homer* for ſo doing, muſt be aſcribed to the uncivilized manners of thoſe times, when mankind was not united by the bonds of a rational ſociety, and is not therefore to be imputed to the Poet, who followed nature as it was in his days. The hiſtorical books of the Old Teſtament abound in inſtances of the like cruelty to conquered enemies.

When

When fame ſhall tell, that not in battle ſlain
Thy hollow ſhips his captive ſon detain,
Rich heaps of braſs ſhall in thy tent be told;
And ſteel well-temper'd and perſuaſive gold.

He ſaid: compaſſion touch'd the hero's heart,
He ſtood ſuſpended with the lifted dart:
As pity pleaded for his vanquiſh'd prize,
Stern *Agamemnon* ſwift to vengeance flies,

Virgil had this part of *Homer* in his view, when he deſcribed the death of *Magus* in the tenth *Æneid*. Thoſe lines of his prayer, where he offers a ranſom, are tranſlated from this of *Adraſtus*; but both the prayer and the anſwer *Æneas* makes when he refuſes him mercy, are much heightened and improved. They alſo receive a great addition of beauty and propriety from the occaſion on which he inſerts them: Young *Pallas* is juſt killed, and *Æneas* ſeeking to be revenged upon *Turnus*, meets this *Magus*. Nothing can be a more artful piece of addreſs than the firſt lines of that ſupplication, if we conſider the character of *Æneas* to whom it is made.

Per patrios manes, per ſpes ſurgentis Iüli,
Te precor, hanc animam ſerves natoque, patrique.

And what can exceed the cloſeneſs and fulneſs of that reply to it?

—— *Belli commercia Turnus*
Suſtulit iſta prior, jam tum Pallante perempto.
Hoc patris Anchiſæ manes, hoc ſentit Iülus.

This removes the imputation of cruelty from *Æneas*, which had leſs agreed with his character than it does with *Agamemnon*'s; whoſe reproof to *Menelaus* in this place is not unlike that of *Samuel* to *Saul*, for not killing *Agag*.

And

And furious, thus. Oh impotent of mind!
Shall theſe, ſhall theſe *Atrides'* mercy find?
Well haſt thou known proud *Troy's* perfidious land,
And well her natives merit at thy hand!
Not one of all the race, nor ſex, nor age,
Shall ſave a *Trojan* from our boundleſs rage:
Ilion ſhall periſh whole, and bury all;
Her babes, her infants at the breaſt, ſhall fall.
A dreadful leſſon of exampled fate,
To warn the nations, and to curb the great!
The monarch ſpoke; the words with warmth addreſt
To rigid juſtice ſteel'd his brother's breaſt.
Fierce from his knees the hapleſs chief he thruſt;
The monarch's jav'lin ſtretch'd him in the duſt.
Then preſſing with his foot his panting heart,
Forth from the ſlain he tugg'd the reeking dart.
Old *Neſtor* ſaw, and rouz'd the warrior's rage;
Thus, heroes! thus the vig'rous combat wage!

V. 74. *Her infants at the breaſt ſhall fall.*] Or, her infants *yet in the womb*, for it will bear either ſenſe. But I think Madam *Dacier* in the right, in her affirmation that the *Greeks* were not arrived to that pitch of cruelty to rip up the wombs of women with child. *Homer* (ſays ſhe) to remove all equivocal meaning from this phraſe, adds the word κῦρον ἐόντα, *juvenem puerulum exiſtentem*, which would be ridiculous, were it ſaid of a child yet unborn. Beſides, he would never have repreſented one of his firſt heroes capable of ſo barbarous a crime, or at leaſt would not have commended him (as he does juſt after) for ſuch a wicked exhortation.

No

No ſon of *Mars* deſcend, for ſervile gains,
To touch the booty, while a foe remains.
Behold yon' glitt'ring hoſt, your future ſpoil!
Firſt gain the conqueſt, then reward the toil.
And now had *Greece* eternal fame acquir'd,
And frighted *Troy* within her walls retir'd;
Had not ſage *Helenus* her ſtate redreſt,
Taught by the Gods that mov'd his ſacred breaſt.
Where *Hector* ſtood, with great *Æneas* join'd,
The ſeer reveal'd the counſels of his mind.
Ye gen'rous chiefs! on whom th' immortals lay
The cares and glories of this doubtful day,
On whom your aids, your country's hopes depend,
Wiſe to conſult, and active to defend!

Here,

V. 88. *Firſt gain the conqueſt, then reward the toil.*] This important maxim of war is very naturally introduced, upon *Neſtor*'s having ſeen *Menelaus* ready to ſpare an enemy for the ſake of a ranſom. It was for ſuch leſſons as theſe (ſays M. *Dacier*) that *Alexander* ſo much eſteemed *Homer*, and ſtudied his poem. He made his uſe of this precept in the battle of *Arbela*, when *Parmenio* being in danger of weakening the main body to defend the baggage, he ſent this meſſage to him: Leave the baggage there, for if we gain the victory, we ſhall not only recover what is our own, but be maſters of all that is the enemy's. Hiſtories ancient and modern are filled with examples of enterprizes that have miſcarried, and battles that have been loſt, by the greedineſs of ſoldiers for pillage.

V. 98. *Wiſe to conſult, and active to defend.*] This is a two-fold branch of praiſe, expreſſing the excellence of

Here, at our gates, your brave efforts unite,
Turn back the routed, and forbid the flight;
Ere yet their wives ſoft arms the cowards gain,
The ſport and inſult of the hoſtile train.
When your commands have hearten'd ev'ry band,
Ourſelves, here fix'd, will make the dang'rous ſtand;
Preſs'd as we are, and ſore of former fight,
Theſe ſtraits demand our laſt remains of might.
Mean while, thou *Hector* to the town retire,
And teach our mother what the Gods require:

Direct

of theſe Princes both in council and in battle. I think Madam *Dacier*'s tranſlation does not come up to the ſenſe of the original. *Les plus hardis & les plus experimentez des nos capitains.*

V. 107. *Thou* Hector *to the town.*] It has been a modern objection to *Homer*'s conduct, that *Hector*, upon whom the whole fate of the day depended, is made to retire from the battle, only to carry a meſſage to *Troy* concerning a ſacrifice, which might have been done as well by any other. They think it abſurd in *Helenus* to adviſe this, and in *Hector* to comply with it. What occaſioned this falſe criticiſm, was, that they imagined it to be a piece of *advice* and not a *command*. *Helenus* was a prieſt and augur of the higheſt rank, he enjoins it as a point of religion, and *Hector* obeys him as one inſpired from heaven. The *Trojan* army was in the utmoſt diſtreſs, occaſioned by the prodigious ſlaughter made by *Diomed:* There was therefore more reaſon and neceſſity to propitiate *Minerva* who aſſiſted that hero; which *Helenus* might know, tho' *Hector* would have choſen to have ſtayed and truſted to the arm of fleſh. Here is nothing but what may agree with each of their characters. *Hector* goes as he was obliged in religion, but not before he has animated the troops, re-eſtabliſhed the

combat,

Direct the Queen to lead th' aſſembled train
Of *Troy*'s chief matrons to *Minerva*'s fane;
Unbar the ſacred gates, and ſeek the pow'r
With offer'd vows, in *Ilion*'s topmoſt tow'r.

combat, repulſed the *Greeks* to ſome diſtance, received a promiſe from *Helenus* that they would make a ſtand at the gates, and given one himſelf to the army that he would ſoon return to the fight: All which *Homer* has been careful to ſpecify, to ſave the honour, and preſerve the character, of this hero. As to *Helenus* his part, he ſaw the ſtraits his countrymen were reduced to; he knew his authority as a prieſt, and deſigned to revive the courage of the troops by a promiſe of divine aſſiſtance. Nothing adds more courage to the minds of men than ſuperſtition, and perhaps it was the only expedient then left; much like a modern practice in the army, to enjoin a *faſt* when they wanted proviſion. *Helenus* could no way ſo properly have made his promiſe more credible, than by ſending away *Hector*; which looked like an aſſurance that nothing could prejudice them during his abſence on ſuch a religious account. No leader of leſs authority than *Hector* could ſo properly have enjoined this ſolemn act of religion; and laſtly, no other, whoſe valour was leſs known than his, could have left the army in this juncture, without a taint upon his honour. *Homer* makes this piety ſucceed; *Paris* is brought back to the fight, the *Trojans* afterwards prevail, and *Jupiter* appears openly in their favour, *l.* 8. Tho' after all, I cannot diſſemble my opinion, that the Poet's chief intention in this, was to introduce that fine epiſode of the parting of *Hector* and *Andromache*. This change of the ſcene to *Troy* furniſhes him with a great number of beauties. *By this means* (ſays *Euſtathius*) *his Poem is for a time diveſted of the fierceneſs and violence of battles, and being as it were waſhed from ſlaughter and blood, becomes calm and ſmiling by the beauty of theſe various epiſodes.*

The

The largeſt mantle her rich wardrobes hold,
Moſt priz'd for art, and labour'd o'er with gold,
Before the Goddeſs' honour'd knees be ſpread;
And twelve young heifers to her altars led.
If ſo the pow'r, atton'd by fervent pray'r,
Our wives, our infants, and our city ſpare,
And far avert *Tydides'* waſteful ire,
That mows whole troops, and makes all *Troy* retire.
Not thus *Achilles* taught our hoſts to dread,
Sprung tho' he was from more than mortal bed;

V. 117. *If ſo the pow'r, atton'd*, &c.] The poet here plainly ſuppoſes that *Helenus*, by his ſkill in augury, or ſome other divine inſpiration, well informed that the might of *Diomed*, which wrought ſuch deſtruction among the *Trojans*, was the gift of *Pallas* incenſed againſt them. The prophet therefore directs prayers, offerings, and ſacrifices to be made to appeaſe the anger of this offended goddeſs; not to invoke the mercy of any propitious Deity. This is conformable to the whole ſyſtem of *Pagan* ſuperſtition, the worſhip whereof being grounded not on love but fear, ſeems directed rather to avert the malice and anger of a wrathful and miſchievous Dæmon, than to implore the aſſiſtance and protection of a benevolent being. In this ſtrain of religion this ſame prophet is introduced by *Virgil* in the third *Æneid*, giving a particular direction to *Æneas* to appeaſe the indignation of *Juno*, as the only means which could bring his labours to a proſperous end.

Unum illud tibi, nate Deâ, præque omnibus unum
Prædicam, & repetens iterumque iterumque monebo:
Junonis magnæ primum prece numen adora;
Junoni cane vota libens, dominamque potentem
Supplicibus ſupera donis. —

Not

Not thus reſiſtleſs from the ſtream of fight,
In rage unbounded, and unmatch'd in might.
Hector obedient heard; and, with a bound,
Leap'd from his trembling chariot to the ground;
Thro' all his hoſt, inſpiring force he flies,
And bids the thunder of the battle riſe.
With rage recruited the bold *Trojans* glow,
And turn the tide of conflict on the foe:
Fierce in the front he ſhakes two dazzling ſpears;
All *Greece* recedes, and 'midſt her triumph fears.
Some God, they thought, who rul'd the fate of wars,
Shot down avenging from the vault of ſtars.
Then thus, aloud. Ye dauntleſs *Dardans* hear!
And you whom diſtant nations ſend to war!
Be mindful of the ſtrength your fathers bore;
Be ſtill yourſelves, and *Hector* aſks no more.
One hour demands me in the *Trojan* wall,
To bid our altars flame, and victims fall:
Nor ſhall, I truſt, the matrons holy train
And rev'rend elders ſeek the Gods in vain.
This ſaid, with ample ſtrides the hero paſt;
The ſhield's large orb behind his ſhoulders caſt,
His neck o'erſhadowing, to his ancle hung;
And as he march'd, the brazen buckler rung.

Now paus'd the battle, (Godlike *Hector* gone)
When daring *Glaucus* and great *Tydeus'* ſon
Between

V. 147. *The interview of* Glaucus *and* Diomed.] No paſſage in our author has been the ſubject of more ſevere and groundleſs criticiſms than this, where theſe two heroes enter into a long converſation (as they will have it) in the heat of a battle. Monſieur *Dacier*'s anſwer in defence of *Homer* is ſo full, that I cannot do better than tranſlate it from his remarks on the 26th chapter of *Ariſtotle*'s *Poetic*. There can be nothing more unjuſt than the criticiſms paſt upon things that are the effect of cuſtom. It was uſual in ancient times for ſoldiers to talk together before they encountered. *Homer* is full of examples of this ſort, and he very well deſerves we ſhould be ſo juſt as to believe, he had never done it ſo often, but that it was agreeable to the manners of his age. But this is not only a thing of cuſtom, but founded on reaſon itſelf. The ties of hoſpitality in thoſe times were held more ſacred than thoſe of blood; and it is on that account *Diomed* gives ſo long an audience to *Glaucus*, whom he acknowledges to be his gueſt, with whom it was not lawful to engage in combat. *Homer* makes an admirable uſe of this conjuncture, to introduce an entertaining hiſtory after ſo many battles as he has been deſcribing, and to unbend the mind of his reader by a recital of ſo much variety as the ſtory of the family of *Siſyphus*. It may be farther obſerved with what addreſs and management he places this long converſation; it is not during the heat of an obſtinate battle, which had been too unſeaſonable to be excuſed by any cuſtom whatever; but he brings it in after he had made *Hector* retire into *Troy*, when the abſence of ſo powerful an enemy had given *Diomed* that leiſure which he could not have had otherwiſe. One need only read the judicious remark of *Euſtathius* upon this place. *The Poet* (ſays he) *after having cauſed* Hector *to go out of the fight, interrupts the violence of wars, and gives*
ſome

Between both armies met: The chiefs from far
Obſerv'd each other, and had mark'd for war.

Near

ſome relaxation to the reader, in cauſing him to paſs from the confuſion and diſorder of the action to the tranquillity and ſecurity of an hiſtorical narration. For by means of the happy epiſode of Glaucus, *he caſts a thouſand pleaſing wonders into his poem; as fables, that include beautiful allegories, hiſtories, genealogies, ſentences, ancient cuſtoms, and ſeveral other graces that tend to the diverſifying of his work, and which by breaking (as one may ſay) the monotomy of it, agreeably inſtruct the reader.* Let us obſerve, in how fine a manner *Homer* has hereby praiſed both *Diomed* and *Hector*. For he makes us know, that as long as *Hector* is in the field, the *Greeks* have not the leaſt leiſure to take breath; and that as ſoon as he quits it, all the *Trojans*, however they had regained all their advantages, were not able to employ *Diomed* ſo far as to prevent his entertaining himſelf with *Glaucus* without any danger to his party. Some may think after all, that though we may juſtify *Homer*, yet we cannot excuſe the manners of his time; it not being natural for men with ſwords in their hands to dialogue together in cold blood juſt before they engage. But not to alledge, that theſe very manners yet remain in thoſe countries, which have not been corrupted by the commerce of other nations, (which is a very great ſign of their being natural) what reaſon can be offered that it is more natural to fall on at firſt ſight with rage and fierceneſs, than to ſpeak to an enemy before the encounter? Thus far Monſieur *Dacier*; and St. *Evremont* aſks humorouſly, if it might not be as proper in that country for men to harangue before they fought, as it is in *England* to make ſpeeches before they are hanged?

That *Homer* is not in general apt to make unſeaſonable harangues (as theſe cenſurers would repreſent) may appear from that remarkable care he has ſhewn in

many

Near as they drew, *Tydides* thus began:
What art thou, boldeſt of the race of man?
Our eyes, till now, that aſpect ne'er beheld,
Where fame is reap'd amid th' embattl'd field;
Yet

many places to avoid them: As when in the fifth book *Æneas* being cured on a ſudden in the middle of the fight, is ſeen with ſurprize by his ſoldiers; he ſpecifies with particular caution, that they *aſked him no queſtions how he became cured*, in a time of ſo much buſineſs and action. Again, when there is a neceſſity in the ſame book that *Minerva* ſhould have a conference with *Diomed*, in order to engage him againſt *Mars* (after her prohibition to him to fight with the Gods) *Homer* chuſes a time for that ſpeech, juſt when the hero is retired behind his chariot to take breath, which was the only moment that could be ſpared during the hurry of that whole engagement. One might produce many inſtances of the ſame kind.

The diſcourſe of *Glaucus* to *Diomed* is ſeverely cenſured, not only on account of the circumſtance of time and place, but likewiſe on the ſcore of the ſubject, which is taxed as improper, and foreign to the end and deſign of the poem. But the Criticks, who have made this objection, ſeem neither to comprehend the deſign of the poet in general, nor the particular aim of this diſcourſe. Many paſſages in the beſt ancient Poets appear unaffecting at preſent, which probably gave the greateſt delight to their firſt readers, becauſe they were very nearly intereſted in what was there related. It is very plain that *Homer* deſigned this poem as a monument to the honour of the *Greeks*, who, though conſiſting of ſeveral independent ſocieties, were yet very national in point of glory, being ſtrongly affected with every thing that ſeemed to advance the honour of their common country, and reſentful of any indignity offered to it. This diſpoſition was the ground of that

grand

Yet far before the troops thou dar'ſt appear,
And meet a lance the fierceſt heroes fear.
Unhappy they, and born of luckleſs ſires,
Who tempt our fury when *Minerva* fires!
But if from heav'n, celeſtial thou deſcend;
Know, with immortals we no more contend.

Not

grand alliance which is the ſubject of this poem. To men ſo fond of their country's glory, what could be more agreeable than to read a hiſtory filled with wonders of a noble family tranſplanted from *Greece* into *Aſia?* They might here learn with pleaſure that the *Grecian* virtues did not degenerate by removing into diſtant climes: but eſpecially they muſt be affected with uncommon delight, to find that *Sarpedon* and *Glaucus*, the braveſt of the *Trojan* auxiliaries, were originally *Greeks*.

Taſſo in this manner has introduced an agreeable epiſode, which ſhews *Clorinda* the offspring of *Chriſtian* parents, though engaged in the ſervice of the *Infidels*. Cant. 12.

V. 149. *Between both armies met*, &c.] It is uſual with *Homer*, before he introduces a hero, to make as it were a halt, to render him the more remarkable. Nothing could more prepare the attention and expectation of the reader, than this circumſtance at the firſt meeting of *Diomed* and *Glaucus*. Juſt at the time when the mind begins to be weary with the battle, it is diverted with the proſpect of a ſingle combat, which of a ſudden turns to an interview of friendſhip, and an unexpected ſcene of ſociable virtue. The whole air of the converſation between theſe two heroes has ſomething heroically ſolemn in it.

V. 159. *But if from heav'n*, &c.] A quick change of mind from the greateſt impiety to as great ſuperſtition, is frequently obſervable in men, who, having been

Not long *Lycurgus* view'd the golden light,
That daring man who mix'd with Gods in fight;
Bacchus, and *Bacchus'* votaries, he drove
With brandiſh'd ſteel from *Nyſſa's* ſacred grove,
Their conſecrated ſpears lay ſcatter'd round,
With curling vines and twiſted ivy bound;
While *Bacchus* headlong ſought the briny flood,
And *Thetis'* arms receiv'd the trembling God.

been guilty of the moſt heinous crimes without any remorſe, on the ſudden are filled with doubts and ſcruples about the moſt lawful or indifferent actions. This ſeems the preſent caſe of *Diomed*, who having knowingly wounded and inſulted the Deities, is now afraid to engage the firſt man he meets, leſt perhaps a God might be concealed in that ſhape. This diſpoſition of *Diomed* produces the queſtion he puts to *Glaucus*, which without this conſideration will appear impertinent, and ſo naturally occaſions that agreeable epiſode of *Bellerophon*, which *Glaucus* relates in anſwer to *Diomed*.

V. 161. *Not long* Lycurgus, &c.] What *Diomed* here ſays is the effect of remorſe, as if he had exceeded the commiſſion of *Pallas* in encountering with the Gods, and dreaded the conſequence of proceeding too far. At leaſt he had no ſuch commiſſion now, and beſides was no longer capable of diſtinguiſhing them from men (a faculty ſhe had given him in the foregoing book:) He therefore mentions this ſtory of *Lycurgus* as an example that ſufficed to terrify him from ſo raſh an undertaking. The ground of the fable they ſay is this: *Lycurgus* cauſed moſt of the vines of his country to be rooted up, ſo that his ſubjects were obliged to mix wine with water, when it was leſs plentiful: Hence it was feigned that *Thetis* received *Bacchus* into her boſom.

Nor

Nor fail'd the crime th' immortals wrath to move,
(Th' immortals bleſt with endleſs eaſe above)
Depriv'd of ſight by their avenging doom,
Chearleſs he breath'd, and wander'd in the gloom:
Then ſunk unpity'd to the dire abodes,
A wretch accurſt, and hated by the Gods!
I brave not heav'n: But if the fruits of earth,
Suſtain thy life, and human be thy birth
Bold as thou art, too prodigal of breath,
Approach and enter the dark gates of death.
What, or from whence I am, or who my ſire,
(Reply'd the chief) can *Tydeus'* ſon enquire?
Like leaves on trees the race of man is found,
Now green in youth, now with'ring on the ground,]

Another

V. 170. *Immortals bleſt with endleſs eaſe.*] Tho' *Dacier*'s and moſt of the verſions take no notice of the epithets uſed in this place, Θεοὶ ῥεῖα ζώοντες, *Dii facilè ſeu beate viventes*; the tranſlator thought it a beauty which he could not but endeavour to preſerve. *Milton* ſeems to have had this in his eye in his ſecond book.

---Thou wilt bring me ſoon
To that new world of light and bliſs, among
The Gods who live at eaſe---

V. 178. *Approach, and enter the dark gates of death.*] This haughty air which *Homer* gives his heroes was doubtleſs a copy of the manners and hyperbolical ſpeeches of thoſe times. Thus *Goliah* to *David*, 1 Sam, ch. 17. *Approach, and I will give thy fleſh to the fowls of the air and the beaſts of the field.* The Orientals ſpeak the ſame language to this day.

V. 181. *Like leaves on trees.*] There is a noble gra-

Another race the following ſpring ſupplies,
They fall ſucceſſive, and ſucceſſive riſe;
So generations in their courſe decay,
So flouriſh theſe, when thoſe are paſt away.

vity in the beginning of this ſpeech of *Glaucus*, according to the true ſtyle of antiquity, *Few and evil are our Days.* This beautiful thought of our author, whereby the race of men are compared to the leaves of trees, is celebrated by *Simonides* in a fine fragment extant in *Stobæus.* The ſame thought may be found in *Eccleſiaſticus*, ch. 14. v. 18. almoſt in the ſame words; *As of the green leaves on a thick tree, ſome fall, and ſome grow: ſo is the generation of fleſh and blood, one cometh to an end, and another is born.*

The reader, who has ſeen ſo many paſſages imitated from *Homer* by ſucceeding Poets, will no doubt be pleaſed to ſee one of an ancient Poet which *Homer* has here imitated; this is a fragment of *Muſæus* preſerved by *Clemens Alexandrinus* in his *Stromata, lib.* 6.

Ὡς δ' αὕτως καὶ φύλλα φύει ζειδωρος ἄρουρα,
Ἄλλα μὲν ἐν μελίῃσιν ἀποφθίνει, ἄλλα δὲ φύει,
Ὡς δὲ καὶ ἀνθρωπων γενεὴ καὶ φύλλον ἐλίσσει.

Tho' this compariſon be juſtly admired for its beauty in this obvious application to the mortality and ſucceſſion of human life, it ſeems however deſigned by the Poet in this place as a proper emblem of the tranſitory ſtate, not of men, but of families, which being by their misfortunes or follies fallen and decayed, do again in a happier ſeaſon revive and flouriſh in the fame and virtues of their poſterity: In this ſenſe it is a direct anſwer to what *Diomed* had aſk'd, as well as a proper preface to what *Glaucus* relates of his own family, which having been extinct in *Corinth*, had recovered new life in *Lycia.*

But

But if thou ſtill perſiſt to ſearch my birth,
Then hear a tale that fills the ſpacious earth.
A city ſtands on *Argos'* utmoſt bound,
(*Argos* the fair for warlike ſteeds renown'd)
Æolian Siſyphus, with wiſdom bleſt,
In ancient time the happy walls poſſeſt,
Then call'd *Ephyre*: *Glaucus* was his ſon;
Great *Glaucus*, father of *Bellerophon*,
Who ere the ſons of men in beauty ſhin'd,
Lov'd for that valour which preſerves mankind.
Then mighty *Prætus Argos'* ſcepter ſway'd,
Whoſe hard commands *Bellerophon* obey'd.
With direful jealouſy the monarch rag'd,
And the brave Prince in num'rous toils engag'd.
For him, *Antea* burn'd with lawleſs flame,
And ſtrove to tempt him from the paths of fame:

V. 193. *Then call'd* Ephyre.] It was the ſame which was afterwards called *Corinth*, and had that name in *Homer*'s time, as appears from this catalogue, v. 77.

V. 196 *Lov'd for that valour which preſerves mankind.*] This diſtinction of true valour which has the good of mankind for its end, in oppoſition to the valour of tyrants or oppreſſors, is beautifully hinted by *Homer* in the epithet ἐρατεινὴ, *amiable valour*. Such as was that of *Bellerophon*, who freed the land from monſters, and creatures deſtructive to his ſpecies. It is applied to this young hero with particular judgment and propriety, if we conſider the innocence and gentleneſs of his manners appearing from the following ſtory, which every one will obſerve has a great reſemblance with that of *Joſeph* in the ſcriptures.

In vain ſhe tempted the relentleſs youth,
Endu'd with wiſdom, ſacred fear, and truth.
Fir'd at his ſcorn the Queen to *Prætus* fled,
And begg'd revenge for her inſulted bed:
Incens'd he heard, reſolving on his fate;
But hoſpitable laws reſtrain'd his hate:
To *Lycia* the devoted youth he ſent,
With tablets ſeal'd, that told his dire intent.
Now bleſt by ev'ry pow'r that guards the good,
The chief arriv'd at *Xanthus'* ſilver flood:
There *Lycia*'s monarch paid him honours due;
Nine days he feaſted, and nine bulls he ſlew.
But when the tenth bright morning orient glow'd,
The faithful youth his monarch's mandate ſhow'd:
The fatal tablets, till that inſtant ſeal'd,
The deathful ſecret to the King reveal'd.

V. 216.] *The faithful youth his monarch's mandate ſhow'd.*] *Plutarch* much commends the virtue of *Bellerophon*, who faithfully carried thoſe letters he might ſo juſtly ſuſpect of ill conſequence to him: The paſſage is in his diſcourſe of *curioſity*, and worth tranſcribing. "A man of curioſity is void of all faith, "and it is better to truſt letters, or any important ſe- "crets to ſervants, than to friends and familiars of an "inquiſitive temper. *Bellerophon*, when he carried "letters that ordered his own deſtruction, did not "unſeal them, but forbore touching the King's diſ- "patches with the ſame continence, as he had re- "frained from injuring his bed: For curioſity is an "incontinence as well as adultery."

Firſt,

Firſt, dire *Chimæra*'s conqueſt was enjoin'd;
A mingled monſter, of no mortal kind;
Behind, a dragon's fiery tail was ſpread;
A goat's rough body bore a lion's head;
Her pitchy noſtrils flaky flames expire;
Her gaping throat emits infernal fire.
This peſt he ſlaughter'd (for he read the ſkies,
And truſted heav'n's informing prodigies)
Then met in arms the *Solymæan* crew,
(Fierceſt of men) and theſe the warrior ſlew.

V. 219. *Firſt, dire* Chimæra.] *Chimæra* was feigned to have the head of a lion breathing flames, the body of a goat, and the tail of a dragon; becauſe the mountain of that name in *Lycia* had a *vulcano* on its top, and nouriſhed lions; the middle part offered paſture for goats; and the bottom was infeſted with ſerpents. *Bellerophon* deſtroying theſe, and rendering the mountain habitable, was ſaid to have conquered *Chimæra*. He calls this monſter θεῖον γένος, in the manner of the *Hebrews*, who gave to any thing vaſt or extraordinary the appellative of *Divine*. So the Pſalmiſt ſays, *The mountains of God*, &c.

V. 227. *The* Solymæan *crew.*] Theſe *Solymi* were an ancient nation inhabiting the mountainous parts of *Aſia Minor*, between *Lycia* and *Piſidia*. *Pliny* mentions them as an inſtance of a people ſo entirely deſtroyed, that no footſteps of them remained in his time. Some authors both ancient and modern, from a reſemblance in ſound to the *Latin* name of *Jeruſalem*, have confounded them with the *Jews*. *Tacitus*, ſpeaking of the various opinions concerning the origine of the *Jewiſh* nation, has theſe words: *Clara alii tradunt Judæorum initia, Solymos carminibus Homeri celebratam gentem, conditæ urbi Hieroſolymam nomen è ſuo feciſſe.* Hiſt. Lib. 6.

Next the bold *Amazon*'s whole force defy'd;
And conquer'd ſtill, for heav'n was on his ſide.
Nor ended here his toils: His *Lycian* foes
At his return, a treach'rous ambuſh roſe,
With levell'd ſpears along the winding ſhore;
There fell they breathleſs and return'd no more.
At length the monarch with repentant grief
Confeſs'd the Gods, and God-deſcended chief;
His daughter gave, the ſtranger to detain,
With half the honours of his ample reign.
The *Lycians* grant a choſen ſpace of ground,
With woods, with vineyards, and with harveſts crown'd.

There

V. 239. *The* Lycians *grant a choſen ſpace of ground.*] It was uſual in the ancient times, upon any ſignal piece of ſervice performed by the King or great men, to have a portion of land decreed by the publick as a reward to them. Thus when *Sarpedon* in the twelfth book incites *Glaucus* to behave himſelf valiantly, he puts him in mind of thoſe poſſeſſions granted by his country.

Γλαῦκε, τίη δὴ νῶϊ τετιμήμεσθα μάγιςα—&c.
Καὶ τέμενος νεμόμεσθα μέγα Ξάνθοιο παρ' ὄχθας,
Καλὸν, φυταλιῆς τε ἀρούρης πυροφόροιο.

In the ſame manner in the ninth book of *Virgil*, *Niſus* is promiſed by *Aſcanius* the *fields* which were poſſeſs'd by *Latinus*, as a reward for the ſervice he undertook.

— Campi quod rex habet ipſe Latinus.

Chapman has an interpolation in this place, to tell us that this *field* was afterwards called by the *Lycians*,

The

There long the chief his happy lot poſſeſs'd,
With two brave ſons and one fair daughter bleſs'd;
(Fair ev'n in heav'nly eyes; her fruitful love
Crown'd with *Sarpedon*'s birth th' embrace of *Jove*)
But when at laſt, diſtracted in his mind,
Forſook by heav'n, forſaking human-kind,
Wide o'er th' *Aleian* field he choſe to ſtray,
A long, forlorn, uncomfortable way!

The field of wandrings, from the wandrings and diſtraction of *Bellerophon*, in the latter part of his life. But they were not the fields that were called Αλήϊα, but thoſe upon which he fell from the horſe *Pegaſus*, where he endeavoured (as the fable has it) to mount to heaven.

V. 245. *But when at laſt*, &c.] The ſame Criticks, who have taxed *Homer* for being too tedious in this ſtory of *Bellerophon*, have cenſured him for omitting to relate the particular offence which had raiſed the anger of the Gods againſt a man formerly ſo highly favoured by them: But this relation coming from the mouth of his grandſon, it is with great decorum and propriety he paſſes over in ſilence thoſe crimes of his anceſtor, which had provoked the divine vengeance againſt him. *Milton* has interwoven this ſtory with what *Homer* here relates of *Bellerophon*.

'Left from his flying ſteed unrein'd (as once
'*Bellerophon*, though from a lower clime)
'Diſmounted on th' *Aleian* field I fall,
'Erroneous there to wander and forlorn.'
Paradiſe Loſt, B. 7.

Tully in his third book of *Tuſculane* queſtions, having obſerved that perſons oppreſſed with woe naturally ſeek ſolitude, inſtances this example of *Bellerophon*, and gives us his tranſlation of two of theſe lines.

Qui miſer in campos mœrens errabat Aleïs,
Ipſe ſuum cor edens, hominum veſtigia vitans.

Woes heap'd on woes conſum'd his waſted heart;
His beauteous daughter fell by *Phœbe*'s dart;
His eldeſt-born by raging *Mars* was ſlain,
In combat on the *Solymæan* plain.
Hippolochus ſurviv'd; from him I came,
The honour'd author of my birth and name;
By his decree I ſought the *Trojan* town,
By his inſtructions learn to win renown,
To ſtand the firſt in worth as in command,
To add new honours to my native land,
Before my eyes my mighty ſires to place,
And emulate the glories of our race.

He ſpoke, and tranſport fill'd *Tydides*' heart;
In earth the gen'rous warrior fix'd his dart,
Then friendly, thus, the *Lycian* Prince addreſt.
Welcome, my brave hereditary gueſt!
Thus ever let us meet with kind embrace,
Nor ſtain the ſacred friendſhip of our race.
Know, chief, our grandſires have been gueſts of old;
Oeneus the ſtrong, *Bellerophon* the bold:

Our

V. 267. *Our grandſires have been gueſts of old.*] The laws of hoſpitality were anciently held in great veneration. The friendſhip contracted hereby was ſo ſacred, that they preferred it to all the bands of conſanguinity and alliance, and accounted it obligatory even to the third and fourth generation. We have ſeen in the foregoing ſtory of *Bellerophon*, that *Prætus*, a Prince under the ſuppoſition of being injur'd in the higheſt degree, is yet afraid to revenge himſelf upon the

Our ancient feat his honour'd preſence grac'd,
Where twenty days in genial rites he paſs'd.
The parting heroes mutual preſents left;
A golden goblet was thy grandſire's gift;
Oeneus a belt of matchleſs work beſtow'd,
That rich with *Tyrian* dye refulgent glow'd.
(This from his pledge I learn'd, which ſafely ſtor'd
Among my treaſures, ſtill adorns my board:
For *Tydeus* left me young, when *Thebe*'s wall
Beheld the ſons of *Greece* untimely fall.)
Mindful of this, in friendſhip let us join;
If heav'n our ſteps to foreign lands incline,
My gueſt in *Argos* thou, and I in *Lycia* thine.
Enough of *Trojans* to this lance ſhall yield,
In the full harveſt of yon' ample field;

the criminal on this account: He is forced to ſend him into *Lycia* rather than be guilty of a breach of this law in his own country. And the King of *Lycia*, having entertained the ſtranger before he unſealed the letters, puts him upon expeditions abroad, in which he might be deſtroyed, rather than at his court. We here ſee *Diomed* and *Glaucus* agreeing not to be enemies during the whole courſe of a war, only becauſe their grandfathers had been mutual gueſts. And we afterwards find *Teucer* engaged with the *Greeks* on this account againſt the *Trojans*, tho' he himſelf was of *Trojan* extraction, the nephew of *Priam* by the mother's ſide, and couſin german of *Hector*, whoſe life he purſues with the utmoſt violence. They preſerved in their families the preſents which had been made on theſe occaſions, as obliged to tranſmit to their children the memorials of this rite of hoſpitality. *Euſtathius.*

Enough of *Greeks* ſhall dye thy ſpear with gore;
But thou and *Diomed* be foes no more.
Now change we arms, and prove to either hoſt
We guard the friendſhip of the line we boaſt.
Thus having ſaid, the gallant chiefs alight,
Their hands they join, their mutual faith they plight:
Brave *Glaucus* then each narrow thought reſign'd,
(*Jove* warm'd his boſom and enlarg'd his mind)
For *Diomed*'s braſs arms, of mean device;
For which nine oxen paid (a vulgar price)
He gave his own of gold divinely wrought,
A hundred beeves the ſhining purchaſe bought.
Mean time the guardian of the *Trojan* ſtate,
Great *Hector*, enter'd at the *Scæan* gate.

Beneath

V. 291. Jove *warm'd his boſom and enlarg'd his mind.*] the words in the original are ἐξέλετο φρένας, which may equally be interpreted, *he took away his ſenſe*, or *he elevated his mind.* The former being a reflection upon *Glaucus*'s prudence, for making ſo unequal an exchange, the latter a praiſe of the magnanimity and generoſity which induced him to it. *Porphyry* contends for its being underſtood in this laſt way, and *Euſtathius*, Monſieur and Madam *Dacier* are of the ſame opinion. Notwithſtanding it is certain that *Homer* uſes the ſame words in the contrary ſenſe in the ſeventeenth Iliad, V. 470. of the original, and in the nineteenth, V. 137. And it is an obvious remark, that the interpretation of *Porphyry* as much diſhonours *Diomed* who propoſed this exchange, as it does honour to *Glaucus* for conſenting to it. However I have followed it, if not as the juſter, as the moſt heroic ſenſe, and as it has the nobler air in poetry.

V. 295. *A hundred beeves.*] I wonder the curious have not remarked from this place, that the proportion of

Beneath the beech-tree's conſecrated ſhades,
The *Trojan* matrons and the *Trojan* maids
Around him flock'd, all preſs'd with pious care
For huſbands, brothers, ſons, engag'd in war.
He bids the train in long proceſſion go,
And ſeek the Gods, t'avert th' impending woe.
And now to *Priam*'s ſtately courts he came,
Rais'd on arch'd columns of ſtupendous frame;
O'er theſe a range of marble ſtructure runs,
The rich pavilions of his fifty ſons,
In fifty chambers lodg'd: and rooms of ſtate
Oppos'd to thoſe, where *Priam*'s daughters ſate:
Twelve domes for them and their lov'd ſpouſes ſhone,
Of equal beauty, and of poliſh'd ſtone.
Hither great *Hector* paſs'd, nor paſs'd unſeen
Of royal *Hecuba*, his mother Queen.
(With her *Laodicè*, whoſe beauteous face
Surpaſs'd the nymphs of *Troy*'s illuſtrious race)
Long in a ſtrict embrace ſhe held her ſon,
And preſs'd his hand, and tender thus begun.

of the value of *gold* to *braſs* in the time of the *Trojan* war, was but as an *hundred* to *nine*; allowing theſe armours of equal weight; which, as they belonged to men of equal ſtrength, is a reaſonable ſuppoſition. As to this manner of computing the value of the armour by *beeves* or *oxen*, it might be either becauſe the money was anciently ſtamped with thoſe figures, or (which is moſt probable in this place) becauſe in thoſe times they generally purchaſed by exchange of commodities, as we ſee by a paſſage near the end of the ſeventh book.

O *Hector!*

O *Hector!* ſay, what great occaſion calls
My ſon from fight, when *Greece* ſurrounds our walls?
Com'ſt thou to ſupplicate th' almighty pow'r,
With lifted hands from *Ilion*'s lofty tow'r?
Stay, till I bring the cup with *Bacchus* crown'd,
In *Jove*'s high name, to ſprinkle on the ground,
And pay due vows to all the Gods around.
Then with a plenteous draught refreſh thy ſoul,
And draw new ſpirits from the gen'rous bowl;
Spent as thou art with long laborious fight,
The brave defender of thy country's right.
Far hence be *Bacchus*' gifts (the chief rejoin'd)
Inflaming wine, pernicious to mankind,
Unnerves the limbs, and dulls the noble mind.

V. 329. *Far hence be* Bacchus' *gifts—Inflaming wine.*] This maxim of *Hector*'s, concerning wine, has a great deal of truth in it. It is a vulgar miſtake to imagine the uſe of wine either raiſes the ſpirits, or increaſes ſtrength. The beſt Phyſicians agree with *Homer* in this point; whatever our modern ſoldiers may object to this old heroic *regimen*. One may take notice that *Sampſon* as well as *Hector* was a water drinker; for he was a *Nazarite* by vow, and as ſuch was forbid the uſe of wine. To which *Milton* alludes in his *Sampſon Agoniſtes*.

'Where-ever fountain or freſh current flow'd
'Againſt the eaſtern ray, tranſlucent, pure,
'With touch æthereal of heav'n's fiery rod,
'I drank, from the clear milky juice allaying
'Thirſt, and refreſh'd; nor envy'd them the grape,
'Whoſe heads that turbulent liquor fills with fumes.

Let

Let chiefs abſtain, and ſpare the ſacred juice
To ſprinkle to the Gods, its better uſe.
By me that holy office were profan'd;
Ill fits it me, with human gore diſtain'd,
To the pure ſkies theſe horrid hands to raiſe,
Or offer heav'n's great Sire polluted praiſe.
You, with your matrons, go! a ſpotleſs train,
And burn rich odours in *Minerva*'s fane.
The largeſt mantle your full wardrobes hold,
Moſt priz'd for art, and labour'd o'er with gold,
Before the Goddeſs' honour'd knees be ſpread,
And twelve young heifers to her altar led.
So may the pow'r, aton'd by fervent pray'r,
Our wives, our infants, and our city ſpare,

V. 335. *Ill fits it me, with human gore diſtain'd*, &c.] The cuſtom, which prohibits perſons polluted with blood to perform any offices of divine worſhip before they were purified, is ſo ancient and univerſal, that it may in ſome ſort be eſteemed a precept of natural religion, tending to inſpire an uncommon dread and religious horror of bloodſhed. There is a fine paſſage in *Euripides* where *Iphigenia* argues how impoſſible it is that human ſacrifices ſhould be acceptable to the Gods, ſince they do not permit any defiled with blood, or even polluted with the touch of a dead body, to come near their Altars. *Iphig. in Tauris*, V. 380. *Virgil* makes his *Æneas* ſay the ſame thing *Hector* does here.

Me bella è tanto digreſſum & cæde recenti
Attractare nefas, donec me flumine vivo
Abluo.

And

And far avert *Tydides'* waſteful ire,
Who mows whole troops, and makes all *Troy* retire.
Be this, O mother, your religious care;
I go to rouze ſoft *Paris* to the war;
If yet, not loſt to all the ſenſe of ſhame,
The recreant warrior hear the voice of fame.
Oh would kind earth the hateful wretch embrace,
That peſt of *Troy*, that ruin of our race!
Deep to the dark abyſs might he deſcend,
Troy yet ſhould flouriſh, and my ſorrows end.
This heard, ſhe gave command; and ſummon'd came
Each noble matron, and illuſtrious dame.
The *Phrygian* Queen to her rich wardrobe went,
Where treaſur'd odours breath'd a coſtly ſcent.
There lay the veſtures of no vulgar art,
Sidonian maids embroider'd ev'ry part,
Whom from ſoft *Sidon* youthful *Paris* bore,
With *Helen* touching on the *Tyrian* ſhore.

V. 361. Sidonian maids.] *Dictys Cretenſis, lib.* 1. acquaints us, that *Paris* return'd not directly to *Troy* after the rape of *Helen*, but fetch'd a compaſs, probably to avoid purſuit. He touched at *Sidon*, where he ſurprized the King of *Phœnicia* by night, and carried off many of his treaſures and captives, among which probably were theſe *Sidonian* women. The author of the ancient poem of the *Cypriacks* ſays, he ſailed from *Sparta* to *Troy* in the ſpace of three days: from which paſſage *Herodotus* concludes that poem was not *Homer's*. We find in the ſcriptures that *Tyre* and *Sidon* were famous for works of gold, embroidery, *&c.* and whatever regarded magnificence and luxury.

Here

Here as the Queen revolv'd with careful eyes
The various textures and the various dyes,
She choſe a veil that ſhone ſuperior far,
And glow'd refulgent as the morning ſtar.
Herſelf with this the long proceſſion leads;
The train majeſtically ſlow proceeds.
Soon as to *Ilion*'s topmoſt tow'r they come,
And awful reach the high *Palladian* dome,
Antenor's conſort, fair *Theano*, waits
As *Pallas*' prieſteſs, and unbars the gates.
With hands uplifted and imploring eyes,
They fill the dome with ſupplicating cries.
The Prieſteſs then the ſhining veil diſplays,
Plac'd on *Minerva*'s knees, and thus ſhe prays.

Oh awful Goddeſs! ever-dreadful maid,
Troy's ſtrong defence, unconquer'd *Pallas*, aid!

Break

V. 374. *With hands uplifted.*] The old geſture deſcribed by *Homer*, as uſed by the ancients in the invocation of the Gods, is the lifting up their hands to heaven. *Virgil* frequently alludes to this practice; particularly in the ſecond book there is a paſſage, the beauty of which is much raiſed by this conſideration.

Ecce trahebatur paſſis Priameïa virgo
Crinibus, à templo, Caſſandra, adytiſque Minervæ,
Ad cœlum tendens ardentia lumina fruſtra,
Lumina! *nam teneras arcebant vincula* palmas.

V. 378. *Oh awful Goddeſs*, &c.] This proceſſion of the *Trojan* matrons to the temple of *Minerva*, with their offering, and the ceremonies; tho' it be a paſſage ſome moderns have criticiſed upon, ſeems to have particularly

Break thou *Tydides'* ſpear, and let him fall
Prone on the duſt before the *Trojan* wall.
So twelve young heifers, guiltleſs of the yoke,
Shall fill thy temple with a grateful ſmoke.
But thou, aton'd by penitence and pray'r,
Ourſelves, our infants, and our city ſpare!
So pray'd the Prieſteſs in her holy fane;
So vow'd the matrons, but they vow'd in vain.

While

ticularly pleaſed *Virgil*. For he has not only introduced it among the figures in the picture at *Carthage*, *Æn.* 1. V. 479.

Interea ad templum non æquæ Palladis ibant
Crinibus Iliades paſſis, peplumque ferebant
Suppliciter triſtes; & tunſis pectora palmis.
Diva ſolo fixos oculos averſa tenebat;

but he has again copied it in the eleventh book, where the *Latian* dames make the ſame proceſſion upon the approach of *Æneas* to their city. The prayer to the Goddeſs is tranſlated almoſt word for word: V. 483.

Armipotens belli præſes, Tritonia virgo,
Frange manu telum Phrygii prædonis, & ipſum
Pronum ſterne ſolo, portiſque effunde ſub altis.

This prayer in the *Latin* Poet ſeems introduced with leſs propriety, ſince *Pallas* appears no where intereſted in the conduct of affairs thro' the whole *Æneid*. The firſt line of the *Greek* here is tranſlated more literally than the former verſions; ἐρυσιπτολις, δῖα θεάων. I take firſt the Epithet to allude to *Minerva*'s being the particular protectreſs of *Troy* by means of the *Palladium*, and not (as Mr. *Hobbes* underſtands it) the protectreſs of all cities in general.

V. 387. *But they vow'd in vain.*] For *Helenus* only ordered that prayers ſhould be made to *Minerva* to drive

While theſe appear before the pow'r with pray'rs,
Hector to *Paris'* lofty dome repairs.
Himſelf the manſion rais'd, from ev'ry part
Aſſembling architects of matchleſs art.

Near

drive *Diomed* from before the walls. But *Theano* prays that *Diomed* may periſh, and periſh flying, which is included in his falling *forward*. Madam *Dacier* is ſo free as to obſerve here, that women are ſeldom moderate in the prayers they make againſt their enemies, and therefore are ſeldom heard.

V. 390. *Himſelf the manſion rais'd.*] I muſt own myſelf not ſo great an enemy to *Paris* as ſome of the commentators. His blind paſſion is the unfortunate occaſion of the ruin of his country, and he has the ill fate to have all his fine qualities ſwallowed up in that. And indeed I cannot ſay he endeavours much to be a better man than his nature made him: But as to his parts and turn of mind, I ſee nothing that is either weak, or wicked, the general manners of thoſe times conſidered. On the contrary, a gentle ſoul, patient of good advice, tho' indolent enough to forget it; and liable only to that frailty of love, which methinks might in his caſe as well as *Helen*'s be charged upon the *Stars*, and the *Gods*. So very amorous a conſtitution, and ſo incomparable a beauty to provoke it, might be temptation enough even to a wiſe man, and in ſome degree make him deſerve compaſſion, if not pardon. It is remarkable, that *Homer* does not paint him and *Helen* (as ſome other Poets would have done) like monſters, odious to Gods and Men, but allows their characters ſuch eſteemable qualifications as could conſiſt, and in truth generally do, with tender frailties. He gives *Paris* ſeveral polite accompliſhments, and in particular a turn to thoſe ſciences that are the reſult of a fine imagination. He makes him have a taſte and addiction to *curious works* of all ſorts, which cauſed him to tranſport *Sidonian* artiſts to *Troy*, and employ himſelf at home in adorning and finiſhing

Near *Priam*'s court and *Hector*'s palace ſtands
The pompous ſtructure, and the town commands.
A ſpear the hero bore of wondrous ſtrength,
Of full ten cubits was the lance's length,
The ſteely point with golden ringlets join'd,
Before him brandiſh'd, at each motion ſhin'd.
Thus entering in the glitt'ring rooms he found
His brother-chief, whoſe uſeleſs arms lay round,
His eyes delighting with their ſplendid ſhow,
Bright'ning the ſhield, and poliſhing the bow.
Beſide him *Helen* with her virgins ſtands,
Guides their rich labours, and inſtructs their hands.
Him thus unactive, with an ardent look,
The Prince beheld, and high-reſenting ſpoke.
Thy hate to *Troy*, is this the time to ſhow?
(Oh wretch ill-fated, and thy country's foe!)

Paris

niſhing his armour: and now we are told that he aſſembled the moſt ſkilful builders from all parts of the country, to render his palace a compleat piece of *Architecture*. This, together with what *Homer* has ſaid elſewhere of his ſkill in the *Harp*, which in thoſe days included both *Muſick* and *Poetry*, may I think eſtabliſh him a *Bell-Eſprit* and a *fine genius*.

V. 406. *Thy hate to* Troy, *&c.*] All the commentators obſerve this ſpeech of *Hector* to be a piece of artifice; he ſeems to imagine that the retirement of *Paris* proceeds only from his reſentment againſt the *Trojans*, and not from his indolence, luxury, or any other cauſe. *Plutarch* thus diſcourſes upon it. "As a diſcreet "phyſician rather chuſes to cure his patient by diet "or reſt, than by caſtoreum or ſcammony, ſo a "good friend, a good maſter, or a good father, are "always

Paris and *Greece* againſt us both conſpire,
Thy cloſe reſentment, and their vengeful ire.
For thee great *Ilion*'s guardian heroes fall,
Till heaps of dead alone defend her wall:
For thee the ſoldier bleeds, the matron mourns,
And waſteful war in all its fury burns.
Ungrateful man! deſerves not this thy care,
Our troops to hearten, and our toils to ſhare?
Riſe, or behold the conqu'ring flames aſcend,
And all the *Phrygian* glories at an end.
Brother, 'tis juſt (reply'd the beauteous youth)
Thy free remonſtrance proves thy worth and truth:
Yet

" always better pleaſed to make uſe of commendation
" than reproof, for the reformation of manners: For
" nothing ſo much aſſiſts a man who reprehends with
" frankneſs and liberty, nothing renders him leſs
" offenſive, or better promotes his good deſign, than
" to reprove with calmneſs, affection and temper. He
" ought not therefore to urge them too ſeverely if they
" deny the fact, nor foreſtal their juſtification of them-
" ſelves, but rather try to help them out, and furniſh
" them artificially with honeſt and colourable preten-
" ces to excuſe them; and tho' he ſees that their fault
" proceeded from a more ſhameful cauſe, he ſhould yet
" impute it to ſomething leſs criminal. Thus *Hector*
" deals with *Paris*, when he tells him, *This is not the*
" *time to manifeſt your anger againſt the* Trojans: As if
" his retreat from the battle had not been abſolutely a
" flight, but merely the effect of reſentment and indig-
" nation." Plut. *Of knowing a flatterer from a friend.*

V. 418. *Brother, 'tis juſt,* &c.] *Paris* readily lays hold of the pretext *Hector* had furniſhed him with, and confeſſes he partly touch'd upon the true reaſon of his

Yet charge my abſence leſs, oh gen'rous chief!
On hate to *Troy*, than conſcious ſhame and grief:
Here, hid from human eyes, thy brother ſate,
And mourn'd in ſecret, his, and *Ilion*'s fate.
'Tis now enough: now glory ſpreads her charms,
And beauteous *Helen* calls her chief to arms.
Conqueſt to-day my happier ſword may bleſs,
'Tis man's to fight, but heav'n's to give ſucceſs.
But while I arm, contain thy ardent mind;
Or go, and *Paris* ſhall not lag behind.
He ſaid, nor anſwer'd *Priam*'s warlike ſon;
When *Helen* thus with lowly grace begun.
Oh gen'rous brother! if the guilty dame
That caus'd theſe woes, deſerves a ſiſter's name!

his retreat, but that it was alſo partly occaſioned by the concern he felt at the victory of his rival. Next he profeſſes his readineſs for the fight: but nothing can be a finer trait (if we conſider his character) than what *Homer* puts into his mouth juſt in this place, that *he is now exhorted to it by* Helen: Which ſhews that not the danger of his country and parents, neither private ſhame, nor publick hatred, could ſo much prevail upon him as the commands of his miſtreſs, to go and recover his honour.

V. 432. Helen's *ſpeech.*] The repentance of *Helena* (which we have before obſerved *Homer* never loſes an opportunity of manifeſting) is finely touched again here. Upon the whole, we ſee the Gods are always concerned in what befals an unfortunate beauty: Her ſtars foredoomed all the miſchief, and Heaven was to blame in ſuffering her to live: Then ſhe fairly gets quit of the infamy of her lover, and ſhews ſhe has higher ſentiments of honour than he. How very natural is all this in the like characters to this day?

Wou'd

Wou'd heav'n, ere all theſe dreadful deeds were done,
The day that ſhow'd me to the golden ſun,
Had ſeen my death! Why did not whirlwinds bear
The fatal infant to the fowls of air?
Why ſunk I not beneath the whelming tide,
And 'midſt the roarings of the waters dy'd?
Heav'n fill'd up all my ills, and I accurſt
Bore all, and *Paris* of thoſe ills the worſt.
Helen at leaſt a braver ſpouſe might claim,
Warm'd with ſome virtue, ſome regard of fame!
Now tir'd with toils, thy fainting limbs recline,
With toils, ſuſtain'd for *Paris'* ſake and mine:
The Gods have link'd our miſerable doom,
Our preſent woe, and infamy to come:
Wide ſhall it ſpread, and laſt thro' ages long,
Example ſad! and theme of future ſong.
The chief reply'd: This time forbids to reſt:
The *Trojan* bands, by hoſtile fury preſt,
Demand their *Hector*, and his arm require;
The combat urges, and my ſoul's on fire.
Urge thou thy Knight to march where glory calls,
And timely join me, ere I leave the walls.
Ere yet I mingle in the direful fray,
My wife, my infant, claim a moment's ſtay;
This day (perhaps the laſt that ſees me here)
Demands a parting word, a tender tear:
This day, ſome God, who hates our *Trojan* land,
May vanquiſh *Hector* by a *Grecian* hand.

He

He ſaid, and paſt with ſad preſaging heart
To ſeek his ſpouſe, his ſoul's far dearer part;
At

V. 462. *The Epiſode of* Hector *and* Andromache.] *Homer* undoubtedly ſhines moſt upon the great ſubjects, in raiſing our admiration or terror: Pity, and the ſofter paſſions, are not ſo much of the nature of his Poem, which is formed upon anger and the violence of ambition. But we have cauſe to think his genius was no leſs capable of touching the heart with tenderneſs, than of firing it with glory, from the few ſketches he has left us of his excellence in that way too. In the preſent Epiſode of the parting of *Hector* and *Andromache*, he has aſſembled all that love, grief, and compaſſion could inſpire. The greateſt cenſurers of *Homer* have acknowledged themſelves charmed with this part, even Monſieur *Perrault* tranſlated it into *French* verſe, as a kind of penitential ſacrifice for the ſacrileges he had committed againſt this author.

This Epiſode tends very much to raiſe the character of *Hector*, and endear him to every reader. This hero, tho' doubtful if he ſhould ever ſee *Troy* again, yet goes not to his wife and child, till after he has taken care for the ſacrifice, exhorted *Paris* to the fight, and diſcharged every duty to the Gods, and to his country; his love of which, as we formerly remarked, makes his chief character. What a beautiful contraſte has *Homer* made between the manners of *Paris* and thoſe of *Hector*, as he here ſhews them one after the other in this domeſtick light, and in their regards to the fair ſex? What a difference between the characters and behaviour of *Helen* and of *Andromache?* And what an amiable picture of conjugal love, oppoſed to that of unlawful paſſion?

I muſt not forget that Mr. *Dryden* has formerly tranſlated this admirable Epiſode, and with ſo much ſucceſs as to leave me at leaſt no hopes of improving or equalling it. The utmoſt I can pretend is to have avoided a few modern phraſes and deviations from the original,

At home he ſought her, but he ſought in vain:
She, with one maid of all her menial train,
Had thence retir'd; and with her ſecond joy,
The young *Aſtyanax*, the hope of *Troy*,
Penſive ſhe ſtood on *Ilion*'s tow'ry height,
Beheld the war, and ſicken'd at the ſight:
There her ſad eyes in vain her Lord explore,
Or weep the wounds her bleeding country bore.
But he who found not whom his ſoul deſir'd,
Whoſe virtue charm'd him as her beauty fir'd,
Stood in the gates, and aſk'd what way ſhe bent
Her parting ſtep? If to the fane ſhe went,
Where late the mourning matrons made reſort;
Or ſought her ſiſters in the *Trojan* court?
Not to the court, (reply'd th'attendant train)
Nor mixt with matrons to *Minerva*'s fane:

original, which have eſcaped that great man. I am unwilling to remark upon an author to whom every *Engliſh* poet owes ſo much; and ſhall therefore only take notice of a criticiſm of his, which I muſt be obliged to anſwer in its place, as it is an accuſation of *Homer* himſelf.

V. 468. *Penſive ſhe ſtood on* Ilion's *tow'ry height.*] It is a fine imagination to repreſent the tenderneſs of *Andromache* for *Hector*, by her ſtanding upon the tower of *Troy*, and watching all his motions in the field; even the religious proceſſion to *Minerva*'s temple could not draw her from this place, at a time when ſhe thought her huſband in danger.

V. 473. *Whoſe virtue charm'd him,* &c.] *Homer* in this verſe particularizes the virtue of *Andromache* in the Epithet ἀμύμονα, *blameleſs*, or *without a fault*. I have uſed it literally in another part of this Epiſode.

To

To *Ilion*'s ſteepy tow'r ſhe bent her way,
To mark the fortunes of the doubtful day.
Troy fled, ſhe heard, before the *Grecian* ſword;
She heard, and trembled for her diſtant lord:
Diſtracted with ſurprize ſhe ſeem'd to fly,
Fear on her cheek, and ſorrow in her eye.
The nurſe attended with her infant boy,
The young *Aſtyanax*, the hope of *Troy*.
Hector, this heard, return'd without delay;
Swift thro' the town he trod his former way,
Thro' ſtreets of palaces, and walks of ſtate;
And met the mourner at the *Scæan* gate.
With haſte to meet him ſprung the joyful fair,
His blameleſs wife, *Aëtion*'s wealthy heir:
(*Cicilian Thebè* great *Aëtion* ſway'd,
And *Hippoplacus*' wide extended ſhade)
The nurſe ſtood near, in whoſe embraces preſt,
His only hope hung ſmiling at her breaſt,
Whom each ſoft charm and early grace adorn,
Fair as the new-born ſtar that gilds the morn.

V. 488. Hector, *this heard, return'd.*] *Hector* does not ſtay to ſeek his wife on the tower of *Ilion*, but haſtens where the buſineſs of the field calls him. *Homer* is never wanting in point of honour and decency, and while he conſtantly obeys the ſtricteſt rules, finds a way to make them contribute to the beauty of his poem, Here for inſtance he has managed it ſo, that this obſervance of *Hector*'s is the cauſe of a very pleaſing ſurprize to the reader; for at firſt he is not a little diſappointed to find that *Hector* does not meet *Andromache*, and is no leſs pleaſed afterwards to ſee them encounter by chance, which gives him a ſatisfaction he thought he had loſt. *Dacier*.

To

To this lov'd infant *Hector* gave the name
Scamandrius, from *Scamander*'s honour'd ſtream.
Aſtyanax the *Trojans* call'd the boy,
From his great father, the defence of *Troy*.
Silent the warrior ſmil'd, and pleas'd, reſign'd
To tender paſſions all his mighty mind:
His beauteous Princeſs caſt a mournful look,
Hung on his hand, and then dejected ſpoke;
Her boſom labour'd with a boding ſigh,
And the big tear ſtood trembling in her eye.
Too daring Prince! ah whither doſt thou run?
Ah too forgetful of thy wife and ſon!
And think'ſt thou not how wretched we ſhall be,
A widow I, an helpleſs orphan he!
For ſure ſuch courage length of life denies,
And thou muſt fall, thy virtue's ſacrifice.
Greece in her ſingle heroes ſtrove in vain;
Now Hoſts oppoſe thee, and thou muſt be ſlain!
Oh grant me, Gods! ere *Hector* meets his doom,
All I can aſk of heav'n, an early tomb!

V. 501. Scamandrius, *from* Scamander's *honour'd ſtream*, &c.] This manner of giving proper names to children, derived from any place, accident, or quality belonging to them or their parents, is very ancient, and was cuſtomary among the *Hebrews*. The *Trojans* called the ſon of *Hector*, *Aſtyanax*, becauſe (as it is ſaid here and at the end of the twenty-ſecond book) *his father defended the city*. There are many inſtances of the ſame kind in the thirtieth chapter of *Geneſis*, where the names given to *Jacob*'s children, and the reaſons of thoſe names, are enumerated.

So ſhall my days in one ſad tenor run,
And end with ſorrows as they firſt begun.
No parent now remains, my griefs to ſhare,
No father's aid, no mother's tender care.
The fierce *Achilles* wrapt our walls in fire,
Laid *Thebè* waſte, and ſlew my warlike Sire!
His

V. 524. *The fierce* Achilles, *&c.*] Mr. *Dryden*, in the preface to the third volume of *Miſcellany Poems*, has paſt a judgment upon part of this ſpeech, which is altogether unworthy of him. "*Andromache* (ſays he) "in the midſt of her concernment and fright for *Hector*, "runs off her biaſs, to tell him a ſtory of her pedigree, "and of the lamentable death of her father, her mo- "ther, and her ſeven brothers. The Devil was in "*Hector*, if he knew not all this matter, as well as ſhe "who told it him; for ſhe had been his bedfellow for "many years together: And if he knew it, then it "muſt be confeſſed, that *Homer*, in this long digreſ- "ſion, has rather given us his own character, than "that of the fair lady whom he paints. His dear "friends the commentators, who never fail him at a "pinch, will needs excuſe him, by making the pre- "ſent ſorrow of *Andromache*, to occaſion the remem- "brance of all the paſt: But others think that ſhe had "enough to do with that grief which now oppreſſed "her, without running for aſſiſtance to her family." But may not it be anſwered, That nothing was more natural in *Andromache*, than to recollect her paſt cala- mities, in order to repreſent her preſent diſtreſs to *Hec- tor* in a ſtronger light, and ſhew her utter deſertion if he ſhould periſh? What could more effectually work upon a generous and tender mind, like that of *Hector*? What could therefore be more proper to each of their characters? If *Hector* be induced to refrain from the field, it proceeds from compaſſion to *Andromache*: If *Andromache* endeavour to perſuade him, it proceeds from

His fate compaſſion in the victor bred:
Stern as he was, he yet rever'd the dead,
His radiant arms preſerv'd from hoſtile ſpoil,
And laid him decent on the fun'ral pile;

from her fear for the life of *Hector*. *Homer* had yet a farther view in this recapitulation; it tends to raiſe his chief hero *Achilles*, and acquaints us with thoſe great atchievements of his which preceded the opening of the Poem. Since there was a neceſſity that this hero ſhould be abſent from the action during a great part of the *Iliad*, the Poet has ſhewn his art in nothing more, than in the methods he takes from time to time to keep up our great idea of him, and to awaken our expectation of what he is to perform in the progreſs of the work. His greateſt enemies cannot upbraid, or complain of him, but at the ſame time they confeſs his glory, and deſcribe his victories. When *Apollo* encourages the *Trojans* to fight, it is by telling them *Achilles* fights no more. When *Juno* animates the *Greeks*, it is by putting them in mind that they have to do with enemies who durſt not appear out of their walls while *Achilles* engaged. When *Andromache* trembles for *Hector*, it is with remembrance of the reſiſtleſs force of *Achilles*. And when *Agamemnon* would bribe him to a reconciliation, it is partly with thoſe very treaſures and ſpoils which had been won by *Achilles* himſelf.

V. 528. *His arms preſerv'd from hoſtile ſpoil.*] The circumſtance of *Aëtion*'s being burned with his arms, will not appear trivial in this relation, when we reflect with what eager paſſion thoſe ancient heroes fought to ſpoil and carry off the armour of a vanquiſhed enemy; and therefore this action of *Achilles* is mentioned as an inſtance of uncommon favour and generoſity. Thus *Æneas* in *Virgil* having ſlain *Lauſus*, and being moved with compaſſion for this unhappy youth, gives him a promiſe of the like favour.

Arma, quibus lætatus, habe tuâ: teque parentum
Manibus, & cineri, ſi qua eſt ea cura, remitto.

Then rais'd a mountain where his bones were burn'd,
The mountain nymphs the rural tomb adorn'd,
Jove's ſylvan daughters bade their elms beſtow
A barren ſhade, and in his honour grow.
By the ſame arm my ſev'n brave brothers fell,
In one ſad day beheld the gates of hell;
While the fat herds and ſnowy flocks they fed,
Amid their fields the hapleſs Heroes bled!
My mother liv'd to bear the victor's bands,
The Queen of *Hippoplacia*'s ſylvan lands:
Redeem'd too late, ſhe ſcarce beheld again
Her pleaſing empire and her native plain,
When ah! oppreſs'd by life-conſuming woe,
She fell a victim to *Diana*'s bow.
Yet while my *Hector* ſtill ſurvives, I ſee
My father, mother, brethren, all, in thee.

V. 532. Jove's *ſylvan daughters bade their elms beſtow A barren ſhade*, &c.] It was the cuſtom to plant about tombs only ſuch trees as elms, alders, *&c.* that bear no fruit, as being moſt ſuitable to the dead. This paſſage alludes to that piece of antiquity.

V. 543. *A victim to* Diana's *bow.*] The *Greeks* aſcribed all ſudden deaths of women to *Diana*. So *Ulyſſes*, in *Odyſſ.* 11. aſks *Anticlia*, among the ſhades, if ſhe died by the darts of *Diana?* Aed in the preſent book, *Laodame*, the daughter of *Bellerophon*, is ſaid to have periſhed young by the arrows of this Goddeſs. Or perhaps it may allude to ſome diſeaſe fatal to women, ſuch as *Macrobius* ſpeaks of, *Sat.* 1. 17. *Fœminas certis afflictas morbis* Σεληνοβλήτους *&* Ἀρτεμιδοβλήτους *vocant.*

Alas!

Alas! my parents, brothers, kindred, all,
Once more will periſh if my *Hector* fall.
Thy wife, thy infant, in thy danger ſhare:
Oh prove a huſband's and a father's care!
That quarter moſt the ſkilful *Greeks* annoy,
Where yon' wild fig-trees join the wall of *Troy*:
Thou, from this tow'r defend th' important poſt;
There *Agamemnon* points his dreadful hoſt,
That paſs *Tydides*, *Ajax*, ſtrive to gain,
And there the vengeful *Spartan* fires his train.
Thrice our bold foes the fierce attack have giv'n,
Or led by hopes, or dictated from heav'n.
Let others in the field their arms employ,
But ſtay my *Hector* here, and guard his *Troy*.
The Chief reply'd: That poſt ſhall be my care,
Not that alone, but all the works of war.
How would the ſons of *Troy*, in arms renown'd,
And *Troy*'s proud dames, whoſe garments ſweep the (ground,
Attaint the luſtre of my former name,
Should *Hector* baſely quit the field of fame?

My

V. 550. *That quarter moſt--Where yon' wild fig-trees.*] The artifice *Andromache* here uſes to detain *Hector* in *Troy* is very beautifully imagined. She takes occaſion from the three attacks that had been made by the enemy upon this place, to give him an honourable pretence for ſtaying at that rampart to defend it. If we conſider that thoſe attempts muſt have been known to all in the city, we ſhall not think ſhe talks like a ſoldier, but like a woman, who naturally enough makes uſe

My early youth was bred to martial pains,
My ſoul impels me to th' embattel'd plains:
Let me be foremoſt to defend the throne,
And guard my father's glories and my own.
Yet come it will, the day decreed by fates;
(How my heart trembles while my tongue relates!)
The day when thou, imperial *Troy!* muſt bend,
And ſee thy warriors fall, thy glories end.
And yet no dire preſage ſo wounds my mind,
My mother's death, the ruin of my kind,
Not *Priam*'s hoary hairs defil'd with gore,
Not all my brothers gaſping on the ſhore;
As thine, *Andromache!* thy griefs I dread;
I ſee thee trembling, weeping, captive led!
In *Argive* looms our battles to deſign,
And woes, of which ſo large a part was thine!
To bear the victor's hard commands, or bring
The weight of waters from *Hyperia*'s ſpring.

of any incident that offers, to perſuade her lover to what ſhe deſires. The ignorance too which ſhe expreſſes, of the reaſons that mov'd the *Greeks* to attack this particular place, was what I doubt not *Homer* intended, to reconcile it the more to a female character.

V. 583. Hyperia's *ſpring.*] Drawing water was the office of the meaneſt ſlaves. This appears by the holy ſcriptures, where the *Gibeonites* who had deceived *Joſhua* are made ſlaves, and ſubjected to draw water. *Joſhua* pronounces the curſe againſt them in theſe words: *Now therefore ye are curſed, and there ſhall none of you be freed from being bondmen, and hewers of wood, and drawers of water.* Joſh. ch. 9. v. 23. *Dacier.*

There,

There, while you groan beneath the load of life,
They cry, Behold the mighty *Hector*'s wife!
Some haughty *Greek*, who lives thy tears to ſee,
Embitters all thy woes, by naming me.
The thoughts of glory paſt and preſent ſhame,
A thouſand griefs, ſhall waken at the name!
May I lie cold before that dreadful day,
Preſs'd with a load of monumental clay!
Thy *Hector*, wrapt in everlaſting ſleep,
Shall neither hear thee ſigh, nor ſee thee weep.
Thus having ſpoke, th' illuſtrious chief of *Troy*
Stretch'd his fond arms to claſp the lovely boy.

The

V. 595. *Stretch'd his fond arms.*] There never was a finer piece of painting than this. *Hector* extends his arms to embrace his child; the child, affrighted at the glittering of his helmet and the ſhaking of the plume, ſhrinks backward to the breaſt of his nurſe; *Hector* unbraces his helmet, lays it on the ground, takes the infant in his arms, lifts him towards heaven, and offers a prayer for him to the Gods; then returns him to the mother *Andromache*, who receives him with a ſmile of pleaſure, but at the ſame inſtant the fears for her huſband make her burſt into tears. All theſe are but ſmall circumſtances, but ſo artfully choſen, that every reader immediately feels the force of them, and repreſents the whole in the utmoſt livelineſs to his imagination. This alone might be a confutation of that falſe criticiſm ſome have fallen into, who affirm that a Poet ought only to collect the great and noble particulars in his paintings. But it is in the images of things as in the characters of perſons; where a ſmall action, or even a ſmall circumſtance of an action, lets us more into the knowledge and comprehenſion of

The babe clung crying to his nurſe's breaſt,
Scar'd at the dazzling helm, and nodding creſt.
With ſecret pleaſure each fond parent ſmil'd,
And *Hector* haſted to relieve his child,
The glitt'ring terrors from his brows unbound,
And plac'd the beaming helmet on the ground.
Then kiſs'd the child, and lifting high in air,
Thus to the Gods preferr'd a father's pray'r.
O thou! whoſe glory fills th' æthereal throne,
And all ye deathleſs pow'rs! protect my ſon!
Grant

them, than the material and principal parts themſelves. As we find this in a hiſtory, ſo we do in a picture, where ſometimes a ſmall motion or turn of a finger will expreſs the character and action of the figure more than all the other parts of the deſign. *Longinus* indeed blames an author's inſiſting too much on trivial circumſtances; but in the ſame place extols *Homer* as "the Poet who beſt knew how to make uſe of "important and beautiful circumſtances, and to avoid "the mean and ſuperfluous ones." There is a vaſt difference betwixt a *ſmall* circumſtance and a *trivial* one, and the ſmalleſt become important if they are well choſen, and not confuſed.

V. 604. Hector's *prayer for his ſon.*] It may be aſked how *Hector*'s prayer that his ſon might protect the *Trojans*, could be conſiſtent with what he had ſaid juſt before, that he certainly knew *Troy* and his parents would periſh. We ought to reflect that this is only a prayer: *Hector*, in the exceſs of a tender emotion for his ſon, entreats the Gods to preſerve *Troy*, and permit *Aſtyanax* to rule there. It is at all times allowable to beſeech heaven to appeaſe its anger, and change its decrees; and we are taught that prayers can alter deſtiny, *Dacier*. Beſides, it cannot be inferred from hence,

Grant him, like me, to purchaſe juſt renown,
To guard the *Trojans*, to defend the crown,
Againſt his country's foes the war to wage,
And riſe the *Hector* of the future age!
So when triumphant from ſucceſsful toils,
Of heroes ſlain he bears the reeking ſpoils,
Whole hoſts may hail him with deſerv'd acclaim,
And ſay, This chief tranſcends his father's fame:

hence, that *Hector* had any divine foreknowledge of his own fate, and the approaching ruin of his country; ſince in many following paſſages we find him poſſeſs'd with ſtrong hopes and firm aſſurances to raiſe the ſiege, by the flight or deſtruction of the *Greeks*. So that theſe forebodings of his fate were only the apprehenſions and miſgivings of a ſoul dejected with ſorrow and compaſſion, by conſidering the great dangers to which he ſaw all that was dear to him expoſed.

V. 613. *Tranſcends his father's fame.*] The commendation *Hector* here gives himſelf, is not only agreeable to the openneſs of a brave man, but very becoming on ſuch a ſolemn occaſion; and a natural effect from the teſtimony of his own heart to his honour; at this time eſpecially, when he knew not but he was ſpeaking his laſt words. *Virgil* has not ſcrupled it, in what he makes *Æneas* ſay to *Aſcanius* at his parting for the battle.

Et pater Æneas & avunculus excitet Hector.
Diſce puer virtutem ex me, verumque laborem,
Fortunam ex aliis. —— Æn. 12.

I believe he had this of *Homer* in his eye, though the pathetical mention of *Fortune* in the laſt line ſeems an imitation of that prayer of *Sophocles*, copied alſo from hence, where *Ajax* wiſhes his ſon may be *like him in all things but in his misfortunes.*

While pleas'd amidſt the gen'ral ſhouts of *Troy*,
His mother's conſcious heart o'erflows with joy.
He ſpoke, and fondly gazing on her charms,
Reſtor'd the pleaſing burthen to her arms;
Soft on her fragrant breaſt the babe ſhe laid,
Huſh'd to repoſe, and with a ſmile ſurvey'd.
The troubled pleaſure ſoon chaſtis'd by fear,
She mingled with the ſmile a tender tear.
The ſoften'd chief with kind compaſſion view'd,
And dry'd the falling drops, and thus purſu'd.
Andromache! my ſoul's far better part,
Why with untimely ſorrows heaves thy heart?
No hoſtile hand can antedate my doom,
Till fate condemns me to the ſilent tomb.
Fix'd is the term of all the race of earth,
And ſuch the hard condition of our birth.

No

V. 615. *His mother's conſcious heart.*] Tho' the chief beauty of this prayer conſiſts in the paternal piety ſhewn by *Hector*, yet it wants not a fine ſtroke at the end, to continue him in the character of a tender lover of his wife, when he makes one of the motives of his wiſh, to be the joy ſhe ſhall receive on hearing her ſon applauded.

V. 628. *Fix'd is the term.*] The reaſon which *Hector* here urges to allay the affliction of his wife, is grounded on a very ancient and common opinion, that the fatal period of life is appointed to all men at the time of their birth; which as no precaution can avoid, ſo no danger can haſten. This ſentiment is as proper to give comfort to the diſtreſſed, as to inſpire courage to the deſponding; ſince nothing is ſo fit to quiet and ſtrengthen our minds in times of difficulty, as a firm aſſurance that our lives

No force can then reſiſt, no flight can ſave,
All ſink alike, the fearful and the brave.
No more—but haſten to thy taſks at home,
There guide the ſpindle, and direct the loom:
Me glory ſummons to the martial ſcene,
The field of combat is the ſphere of men.
Where heroes war, the foremoſt place I claim,
The firſt in danger as the firſt in fame.

Thus having ſaid, the glorious chief reſumes
His tow'ry helmet, black with ſhading plumes.
His princeſs parts with a prophetick ſigh,
Unwilling parts, and oft' reverts her eye
That ſtream'd at ev'ry look: then moving ſlow,
Sought her own palace, and indulg'd her woe.
There, while her tears deplor'd the god-like man,
Thro' all her train the ſoft infection ran,
The pious maids their mingled ſorrows ſhed,
And mourn the living *Hector*, as the dead.

But now, no longer deaf to honour's call,
Forth iſſues *Paris* from the palace wall.
In brazen arms that caſt a gleamy ray,
Swift thro' the town the warrior bends his way.

lives are expoſed to no real hazards, in the greateſt appearances of danger.

V. 649. *Forth iſſues* Paris.] *Paris*, ſtung with the reproaches of *Hector*, goes to the battle. 'Tis a juſt remark of *Euſtathius*, that all the reproofs and remonſtrances in *Homer* have conſtantly their effect. The Poet by this ſhews the great uſe of reprehenſions when properly applied, and finely intimates that every worthy mind will be the better for them.

The

The wanton courſer thus, with reins unbound,
Breaks from his ſtall, and beats the trembling ground;
Pamper'd

V. 652. *The wanton courſer thus*, &c] This beautiful compariſon being tranſlated by *Virgil* in the eleventh *Æneid*; I ſhall tranſcribe the originals, that the reader may have the pleaſure of comparing them.

Ὡς δ' ὅτε τὶς ϛατὸς ἴππος ἀκοϛήσας ἐπὶ φάτνῃ,
Δεσμὸν ἀποῤῥήξας θείει πεδιοιο κροαίνων,
Εἰωθὼς λέεσθαι ἐυῤῥεῖος πόλαμοῖο,
Κυδιόων, ὑψῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
Ὤμοις αἴσσονται· ὁ δ' ἀγλαΐηφι πεποιθώς,
Ῥίμφα ἑῳνα φέρει μετὰ τ' ἤθεα καὶ νομὸν ἵππων.

Qualis ubi abruptis fugit præſepia vinclis
Tandem liber equus, campoque potitus aperto,
Aut ille in paſtus armentaque tendit equarum:
Aut aſſuetus aquæ perfundi flumine noto
Emicat, arrectiſque emicat cervicibus alte
Luxurians; luduntque jubæ per colla, per armos.

Tho' nothing can be tranſlated better than this is by *Virgil*, yet in *Homer* the ſimile ſeems more perfect, and the place more proper. *Paris* had been indulging his eaſe within the walls of his palace, as the horſe in his ſtable, which was not the caſe of *Turnus*. The beauty and wantonneſs of the ſteed agrees more exactly with the character of *Paris* than with the other: And the inſinuation of his love of the mares has yet a nearer reſemblance. The languiſhing flow of that verſe,

Εἰωθὼς λέεσθαι ἐυῤῥεῖος πόλαμοῖο,

finely correſponds with the eaſe and luxuriancy of the pampered courſer bathing in the flood; a beauty which *Scaliger* did not conſider, when he criticiſed particularly upon that line. *Taſſo* has alſo imitated this ſimile, *cant.* 9.

Come

Pamper'd and proud, he ſeeks the wonted tides,
And laves, in height of blood, his ſhining ſides;
His head now freed, he toſſes to the ſkies;
His mane diſhevel'd o'er his ſhoulders flies;
He ſnuffs the females in the diſtant plain,
And ſprings, exulting, to his fields again.
With equal triumph, ſprightly, bold and gay,
In arms refulgent as the God of day,
The ſon of *Priam*, glorying in his might,
Ruſh'd forth with *Hector* to the fields of fight.
And now the warriors paſſing on the way,
The graceful *Paris* firſt excus'd his ſtay.

Come deſtrier, che da la regie ſtalle
Ove a l'uſo de l'arme ſi reſerba,
Fugge, e libero alfin per largo calle
Va trâ gl'armenti, ò al fiume uſato, ò a l'erba;
Scherzau ſu'l collo i crini, e ſu le ſpalle,
Si ſcote la ſervice alta, e ſuperba;
Suonamo i piè nel corſo, e par, ch'auvampi,
Di ſonori nitriti empiendo i campi.

V. 665. Paris *excus'd his ſtay.*] Here, in the original, is a ſhort ſpeech of *Paris* containing only theſe words; *Brother, I have detained you too long, and ſhould have come ſooner as you deſired me.* This, and ſome few others of the ſame nature in the Iliad, the tranſlator has ventured to omit, expreſſing only the ſenſe of them. A living author (whom future times will quote, and therefore I ſhall not ſcruple to do it) ſays, that theſe ſhort ſpeeches, tho' they may be natural in other languages, cannot appear ſo well in ours, which is much more ſtubborn and unpliant, and therefore are but as ſo many rubs in the ſtory, that are ſtill turning the narration out of its proper courſe.

To

To whom the noble *Hector* thus reply'd:
O Chief! in blood, and now in arms, ally'd!
Thy pow'r in war with juſtice none conteſt;
Known is thy courage, and thy ſtrength confeſt.
What pity, ſloth ſhould ſeize a ſoul ſo brave,
Or godlike *Paris* live a woman's ſlave!
My heart weeps blood at what the *Trojans* ſay,
And hopes, thy deeds ſhall wipe the ſtain away.
Haſte then, in all their glorious labours ſhare;
For much they ſuffer, for thy ſake, in war.
Theſe ills ſhall ceaſe, whene'er by *Jove*'s decree
We crown the bowl to *Heav'n* and *Liberty:*
While the proud foe his fruſtrate triumphs mourns,
And *Greece* indignant thro' her ſeas returns.

V. 669. *Known is thy courage*, &c.] *Hector* here confeſſes the natural valour of *Paris*, but obſerves it to be overcome by the indolence of his temper and the love of pleaſure. An ingenious *French* writer very well remarks, that the true character of this hero has a great reſemblance with that of *Marc Antony*. See the notes on the third book, V. 37 and 86.

V. 677. *We crown the bowl to heav'n and liberty.*] The *Greek* is, κρητῆρα ἐλεύθερον, *the free bowl*, in which they make libations to *Jupiter* after the recovery of their liberty. The expreſſion is obſerved by M. *Dacier* to reſemble thoſe of the *Hebrews*; *The cup of ſalvation, the cup of ſorrow, the cup of benediction*, &c. *Athenæus* mentions thoſe cups which the *Greeks* called γραμματικὰ ἐκπώματα, and were conſecrated to the Gods in memory of ſome ſucceſs. He gives us the inſcription of one of this ſort, which was, ΔΙΟΣ ΣΩΤΗΡΟΣ.

THE

THE SEVENTH BOOK OF THE ILIAD.

The ARGUMENT.

The ſingle combat of *Hector* and *Ajax*.

THE battle renewing with double ardour upon the return of Hector, Minerva *is under apprehenſions for the* Greeks. Apollo *ſeeing her deſcend from* Olympus, *joins her near the* Scæan *gate. They agree to put off the general engagement for that day, and incite* Hector *to challenge the* Greeks *to a ſingle combat. Nine of the Princes accepting the challenge, the lot is caſt, and falls upon* Ajax. *Theſe Heroes after ſeveral attacks are parted by the night, the* Trojans *calling a council,* Antenor *propoſes the delivery of* Helen *to the* Greeks, *to which* Paris *will not conſent, but offers to reſtore them her riches.* Priam *ſends a herald to make this offer, and to demand a truce for burning the dead, the laſt of which is only agreed to by* Agamemnon. *When the funerals are performed, the* Greeks, *purſuant to the advice of* Neſtor, *erect a fortification to protect their fleet and camp, flank'd with towers, and defended by a ditch, and paliſades.* Neptune *teſtifies his jealouſy at this work, but is pacified by a promiſe from* Jupiter. *Both armies paſs the night in feaſting, but* Jupiter *diſheartens the* Trojans *with thunder, and other ſigns of his wrath.*

The three and twentieth day ends with the combat of Hector *and* Ajax: *The next day the truce is agreed: Another is taken up in the funeral rites of the ſlain; and one more in building the fortification before the ſhips: So that ſomewhat above three days is employed in this book. The* ſcene *lies wholly in the field.*

THE

BRITISH MUSEUM 15 70 MAY

Hector being returnd to y Camp enters into single Combat with Ajax after having defeated y most Valiant of y Greeks They are interrupted by two Heralds wch p arithen

BVII

THE

SEVENTH BOOK

OF THE

ILIAD.

SO ſpoke the guardian of the *Trojan* ſtate,
Then ruſh'd impetuous thro' the *Scæan* gate.
Him *Paris* followed to the dire alarms;
Both breathing ſlaughter, both reſolv'd in arms.

V. 2. *Thro' the* Scæan *gate.*] This gate is not here particularized by *Homer*, but it appears by the 491ſt verſe of the ſixth book that it could be no other. *Euſtathius* takes notice of the difference of the words ἐξέσσυτο and κίε, the one applied to *Hector*, the other to *Paris*: by which the motion of the former is deſcribed as an impetuous ſallying forth, agreeable to the violence of a warrior; and that of the latter as a calmer movement, correſpondent to the gentler character of a lover. But perhaps this remark is too refined, ſince *Homer* plainly gives *Paris* a character of bravery in what immediately precedes and follows this verſe.

As when to ſailors lab'ring thro' the main,
That long had heav'd the weary oar in vain,
Jove bids at length th' expected gales ariſe:
The gales blow grateful, and the veſſel flies:
So welcome theſe to *Troy*'s deſiring train;
The bands are chear'd, the war awakes again.

Bold *Paris* firſt the work of death begun,
On great *Meneſtheus*, *Areïthous*' ſon;
Sprung from the fair *Philomeda*'s embrace,
The pleaſing *Arnè* was his native place.
Then ſunk *Eionius* to the ſhades below,
Beneak his ſteely caſque he felt the blow
Full on his neck, from *Hector*'s weighty hand;
And roll'd, with limbs relax'd, along the land;
By *Glaucus*' ſpear the bold *Iphinous* bleeds,
Fix'd in the ſhoulder as he mounts his ſteeds;
Headlong he tumbles: His ſlack nerves unbound
Drop the cold, uſeleſs members on the ground.

When now *Minerva* ſaw her *Argives* ſlain,
From vaſt *Olympus* to the gleaming plain

Fierce

V. 5. *As when to ſailors*, &c.] This ſimile makes it plain that the battle had relaxed during the abſence of *Hector* in *Troy*; and conſequently that the converſation of *Diomed* and *Glaucus* in the former book, was not (as *Homer*'s cenſurers would have it) in the heat of the engagement.

V. 23. *When now* Minerva, &c.] This machine of the two Deities meeting to part the two armies is very noble.

Fierce ſhe deſcends: *Apollo* mark'd her flight,
Nor ſhot leſs ſwift from *Ilion*'s tow'ry height:
Radiant they met, beneath the beechen ſhade;
When thus *Apollo* to the blue-ey'd maid.
What cauſe, O daughter of almighty *Jove!*
Thus wings thy progreſs from the realms above?
Once more impetuous doſt thou bend thy way,
To give to *Greece* the long-divided day?
Too much has *Troy* already felt thy hate,
Now breathe thy rage, and huſh the ſtern debate:

noble. *Euſtathius* tells us it is an allegorical *Minerva* and *Apollo: Minerva* repreſents the prudent valour of the *Greeks*, and *Apollo*, who ſtood for the *Trojans*, the power of Deſtiny: So that the meaning of the allegory may be, that the valour and wiſdom of the *Greeks* had now conquered *Troy*, had not Deſtiny withſtood. *Minerva* therefore complies with *Apollo*, an intimation that wiſdom can never oppoſe fate. But if you take them in the literal ſenſe as a real God and Goddeſs, it may be aſked what neceſſity there was for the introduction of two ſuch Deities? To this *Euſtathius* anſwers, that the laſt book was the only one in which both armies were deſtitute of the aid of the Gods: In conſequence of which there is no gallant action atchieved, nothing extraordinary done, eſpecially after the retreat of *Hector*; but here the Gods are again introduced to uſher in a new ſcene of great actions. The ſame author offers this other ſolution: *Hector*, finding the *Trojan* army overpowered, conſiders how to ſtop the fury of the preſent battle; this he thinks may beſt be done by the propoſal of a ſingle combat: Thus *Minerva* by a very eaſy and natural fiction may ſignify that wiſdom or courage (ſhe being the Goddeſs of both) which ſuggeſts the neceſſity of diverting the war: and *Apollo* that ſeaſonable ſtratagem by which he effected it.

This

This day, the buſineſs of the field ſuſpend;
War ſoon ſhall kindle, and great *Ilion* bend;
Since vengeful Goddeſſes confed'rate join
To raze her walls, tho' built by hands divine.

To whom the progeny of *Jove* replies.
I left for this the council of the ſkies:
But who ſhall bid conflicting hoſts forbear,
What art ſhall calm the furious ſons of war?
To her the God: Great *Hector*'s ſoul incite
To dare the boldeſt *Greek* to ſingle fight,
Till *Greece*, provok'd, from all her numbers ſhow
A warrior worthy to be *Hector*'s foe.

At this agreed, the heav'nly pow'rs withdrew;
Sage *Helenus* their ſecret counſels knew:
Hector inſpir'd he ſought: To him addreſt,
Thus told the dictates of his ſacred breaſt.

V. 37. *Vengeful Goddeſſes.*] Τριτῶν ἀθανάτῃσι in this place muſt ſignify *Minerva* and *Juno*, the words being of the feminine gender. *Euſtathius.*

V. 48. *Sage* Helenus *their ſecret counſels knew.*] *Helenus* was the Prieſt of *Apollo*, and might therefore be ſuppoſed to be informed of this by his God, or taught by an oracle that ſuch was his will. Or elſe being an *Augur*, he might learn it from the flight of thoſe birds, into which the deities are here feigned to transform themſelves, (perhaps for that reaſon, as it would be a very poetical manner of expreſſing it.) The fiction of theſe Divinities ſitting on the beech tree in the ſhape of *Vultures*, is imitated by *Milton* in the fourth book of *Paradiſe loſt*, where *Satan*, leaping over the boundaries of *Eden*, ſits in the form of a cormorant upon the tree of life.

O ſon

O ſon of *Priam!* let thy faithful ear
Receive my words; thy friend and brother hear!
Go forth perſuaſive, and a while engage
The warring nations to ſuſpend their rage;
Then dare the boldeſt of the hoſtile train
To mortal combat on the liſted plain,
For not this day ſhall end thy glorious date;
The Gods have ſpoke it, and their voice is fate.
He ſaid: The warrior heard the words with joy;
Then with his ſpear reſtrain'd the youth of *Troy*,

V. 57. *For not this day ſhall end thy glorious date.*] *Euſtathius* juſtly obſerves, that *Homer* here takes from the greatneſs of *Hector*'s intrepidity, by making him foreknow he ſhould not fall in this combat; whereas *Ajax* encounters him without any ſuch encouragement. It may perhaps be difficult to give a reaſon for this management of the Poet, unleſs we aſcribe it to that commendable prejudice, and honourable partiality he bears his countrymen, which makes him give a ſuperiority of courage to the heroes of his own nation.

V. 60. *Then with his ſpear reſtrain'd the youth of* Troy, *Held by the midſt athwart.*]—The remark of *Euſtathius* here is obſervable. He tells us, that the warriors of thoſe times, (having no trumpets, and becauſe the voice of the loudeſt herald would be drowned in the noiſe of a battle) addreſſed themſelves to the eyes, and that graſping the middle of the ſpear denoted a requeſt that the fight might a while be ſuſpended, the holding the ſpear in that poſition not being the poſture of a warrior; and thus *Agamemnon* underſtands it without any further explanation. But however it be, we have a lively picture of a General who ſtretches his ſpear acroſs, and preſſes back the moſt advanced ſoldiers of his army.

Held

Held by the midſt athwart. On either hand
The ſquadrons part; th' expecting *Trojans* ſtand.
Great *Agamemnon* bids the *Greeks* forbear;
They breathe, and huſh the tumult of the war.
Th' *Athenian* Maid, and glorious God of day,
With ſilent joy the ſettling hoſts ſurvey:
In form like vultures on the beech's height
They ſit conceal'd, and wait the future fight.
The thronging troops obſcure the duſky fields,
Horrid with briſtling ſpears, and gleaming ſhields.
As when a gen'ral darkneſs veils the main,
(Soft *Zephyr* curling the wide wat'ry plain)
The waves ſcarce heave, the face of Ocean ſleeps,
And a ſtill horror ſaddens all the deeps:

V. 71. *As when a gen'ral darkneſs*, &c.] The thick ranks of the Troops compoſing themſelves, in order to ſit and hear what *Hector* was about to propoſe, are compared to the waves of the ſea juſt ſtirred by the *Weſt* wind; the ſimile partly conſiſting in the *darkneſs* and *ſtillneſs*. This is plainly different from thoſe images of the ſea, given us on other occaſions, where the armies in their engagement and confuſion are compared to the waves in their *agitation* and *tumult*: And that the contrary is the drift of this ſimile appears particularly from *Homer*'s uſing the word ἕιατο, *ſedebant*, twice in the application of it. All the other verſions ſeem to be miſtaken here: What cauſed the difficulty was the expreſſion ὀρνυμένοιο νέον, which may ſignify the *Weſt* wind *blowing on a ſudden*, as well as *firſt riſing*. But the deſign of *Homer* was to convey an image both of the gentle motion that aroſe over the field from the helmets and ſpears before their armies were quite ſettled; and of the repoſe and awe which enſued, when *Hector* began to ſpeak.

Thus

Thus in thick orders ſettling wide around,
At length compos'd they ſit, and ſhade the ground.
Great *Hector* firſt amidſt both armies broke
The ſolemn ſilence, and their pow'rs beſpoke.
Hear all ye *Trojan*, all ye *Grecian* bands,
What my ſoul prompts, and what ſome God commands.
Great *Jove*, averſe our warfare to compoſe,
O'erwhelms the nations with new toils and woes;

War

V. 79. *Hear all ye* Trojan, *all ye* Grecian *bands.*] The appearance of *Hector*, his formal challenge, and the affright of the *Greeks* upon it, have a near reſemblance to the deſcription of the challenge of *Goliah* in the firſt book of *Samuel*, ch. 17. *And he ſtood and cried to the armies of* Iſrael!—*Chuſe you a man for you, and let him come down to me. If he be able to fight with me, and to kill me, then will we be your ſervants: but if I prevail againſt him, and kill him, then ſhall ye be our ſervants—When* Saul *and all* Iſrael *heard the words of the* Philiſtine, *they were diſmayed, and greatly afraid*, &c.

There is a fine air of gallantry and bravery in this challenge of *Hector*. If he ſeems to ſpeak too vainly, we ſhould conſider him under the character of a challenger, whoſe buſineſs it is to defy the enemy. Yet at the ſame time we find a decent modeſty in his manner of expreſſing the conditions of the combat: He ſays ſimply, *If my enemy kills me*; but of himſelf, *If* Apollo *grant me victory*. It was an imagination equally agreeable to a man of generoſity, and a lover of glory, to mention the monument to be erected over his vanquiſh'd enemy; tho' we ſee he conſiders it not ſo much an honour paid to the conquer'd, as a trophy to the conqueror. It was natural too to dwell moſt upon the thought that pleas'd him beſt; for he takes no notice of any monument that ſhould be raiſed over himſelf, if he ſhould fall unfortunately. He no ſooner allows himſelf

War with a fiercer tide once more returns,
Till *Illion* falls, or till yon' navy burns.
You then, O Princes of the *Greeks*! appear;
'Tis *Hector* ſpeaks, and calls the Gods to hear:
From all your troops ſelect the boldeſt knight,
And him, the boldeſt, *Hector* dares to fight.
Here if I fall, by chance of battle ſlain,
Be his my ſpoil, and his theſe arms remain;
But let my body, to my friends return'd,
By *Trojan* hands and *Trojan* flames be burn'd.
And if *Apollo*, in whoſe aid I truſt,
Shall ſtretch your daring champion in the duſt;
If mine the glory to deſpoil the foe;
On *Phœbus'* temple I'll his arms beſtow;
The breathleſs carcaſe to your navy ſent,
Greece on the ſhore ſhall raiſe a monument;

Which

ſelf to expiatate, but the proſpect of glory carries him to allow the enemy to inter their champion with decency.

V. 96 *On* Phœbus' *temple I'll his arms beſtow.*] It was the manner of the ancients to dedicate trophies of this kind to the temples of the Gods. The particular reaſon for conſecrating the arms in this place to *Apollo*, is not only as he was the conſtant protector of *Troy*, but as this thought of the challenge was inſpired by him.

V. 98. Greece *on the ſhore ſhall raiſe a monument.*] *Homer* took the hint of this from ſeveral tombs of the ancient heroes who had fought at *Troy*, remaining in his time upon the ſhore of the *Helleſpont*. He gives that ſea the epithet *broad*, to diſtinguiſh the particular place of thoſe tombs, which was on the *Rhætean* or *Sigæan* coaſt, where the *Helleſpont* (which in other parts is narrow) opens itſelf to the *Ægean* ſea. *Strabo* gives an account

Which when ſome future mariner ſurveys,
Waſh'd by broad *Helleſpont*'s reſounding ſeas,
Thus ſhall he ſay, "A valiant *Greek* lies there,
"By *Hector* ſlain, the mighty man of war."
The ſtone ſhall tell your vanquiſh'd hero's name,
And diſtant ages learn the victor's fame.
This fierce defiance *Greece* aſtoniſh'd heard,
Bluſh'd to refuſe, and to accept it fear'd.

Stern

account of the monument of *Ajax* near *Rhœteum*, and of *Achilles* at the promontory of *Sigæum*. This is one among a thouſand proofs of our author's exact knowledge in Geography and Antiquities. Time (ſays *Euſtathius*) has deſtroyed thoſe tombs which were to have preſerved *Hector*'s glory, but *Homer*'s poetry more laſting than monuments, and proof againſt ages, will for ever ſupport and convey it to the lateſt poſterity.

V. 105. Greece *aſtoniſh'd heard.*] It ſeems natural to enquire why the *Greeks*, before they accepted *Hector*'s challenge, did not demand reparation for the former treachery of *Pandarus*, and inſiſt upon delivering up the author of it, which had been the ſhorteſt way for the *Trojans* to have wiped off that ſtain. It was very reaſonable for the *Greeks* to reply to this challenge, that they could not venture a ſecond ſingle combat, for fear of ſuch another inſidious attempt upon their champion. And indeed I wonder *Neſtor* did not think of this excuſe for his countrymen, when they were ſo backward to engage. One may make ſome ſort of anſwer to this, if we conſider the clearneſs of *Hector*'s character; and his words at the beginning of the foregoing ſpeech, where he firſt complains of the revival of the war as a misfortune common to them both, (which is at once very artful and decent) and lays the blame of it upon *Jupiter*. Tho', by the way, his charging the *Trojan* breach of faith upon the Deity, looks a little like the

Stern *Menelaus* firſt the ſilence broke,
And inly groaning, thus opprobrious ſpoke,
Women of *Greece!* Oh ſcandal of your race,
Whoſe coward ſouls your manly form diſgrace.
How great the ſhame, when every age ſhall know
That not a *Grecian* met this noble foe!
Go then! reſolve to earth, from whence ye grew,
A heartleſs, ſpiritleſs, inglorious crew!
Be what you ſeem, unanimated clay!
My ſelf will dare the danger of the day,
'Tis man's bold taſk the gen'rous ſtrife to try,
But in the hands of God is victory.

Theſe words ſcarce ſpoke, with gen'rous ardour preſt,
His manly limbs in azure arms he dreſt:
That day, *Atrides!* a ſuperior hand
Had ſtretch'd thee breathleſs on the hoſtile ſtrand;

reaſoning of ſome modern ſaints in the doctrine of abſolute reprobation, making God the author of ſin, and may ſerve for ſome inſtance of the antiquity of that falſe tenet.

V. 109. *Women of* Greece! &c.] There is a great deal of fire in this ſpeech of *Menelaus*, which very well agrees with his character and circumſtances. Methinks while he ſpeaks one ſees him in a poſture of emotion, pointing with contempt at the commanders about him. He upbraids their cowardice, and wiſhes that they may become (according to the literal words) *earth and water:* that is, be reſolved into thoſe principles they ſprung from, or die. Thus *Euſtathius* explains it very exactly from a verſe he cites of *Zenophanes*.

Πάντες γαρ γαί ης ε ὔδαλος ἐκγενόμεσθα.

But all at once, thy fury to compoſe,
The Kings of *Greece*, an awful band, aroſe:
Ev'n he their Chief, great *Agamemnon*, preſs'd
Thy daring hand, and this advice addreſs'd.
Whither, O *Menelaus*, wouldſt thou run,
And tempt a fate that prudence bids thee ſhun?
Griev'd tho' thou art, forbear the raſh deſign:
Great *Hector*'s arm is mightier far than thine.
Ev'n fierce *Achilles* learn'd its force to fear,
And trembling met this dreadful ſon of war.
Sit thou ſecure amidſt thy ſocial band;
Greece in our cauſe ſhall arm ſome pow'rful hand.
The mightieſt warrior of th' *Achaian* name,
Tho' bold, and burning with deſire of fame,
Content,

V. 131. *Ev'n fierce* Achilles *learn'd its force to fear.*] The Poet every where takes occaſion to ſet the brotherly love of *Agamemnon* towards *Menelaus* in the moſt agreeable light: When *Menelaus* is wounded, *Agamemnon* is more concerned than he; and here diſſuades him from a danger, which he offers immediately after to undertake himſelf. He makes uſe of *Hector*'s ſuperior courage to bring him to a compliance; and tells him that even *Achilles* dares not engage with *Hector*. This, ſays *Euſtathius*, is not true, but only the affection for his brother thus breaks out into a kind of extravagance. *Agamemnon* likewiſe conſults the honour of *Menelaus*; for it will be no diſgrace to him to decline encountring a man whom *Achilles* himſelf is afraid of. Thus he artfully provides for his ſafety and honour at the ſame time.

V. 135. *The mightieſt warrior*, &c.] It cannot with certainty be concluded from the words of *Homer*, who

Content, the doubtful honour might forego,
So great the danger, and ſo brave the foe.
He ſaid, and turn'd his brother's vengeful mind;
He ſtoop'd to reaſon, and his rage reſign'd,
No longer bent to ruſh on certain harms;
His joyful friends unbend his azure arms.

is the perſon to whom *Agamemnon* applies the laſt lines of this ſpeech: the interpreters leave it as undetermined in their tranſlations as it is in the original. Some would have it underſtood of *Hector*, that the *Greeks* would ſend ſuch an antagoniſt againſt him, from whoſe hands *Hector* might be glad to eſcape. But this interpretation ſeems contrary to the ſame deſign of *Agamemnon*'s diſcourſe, which only aims to deter his brother from ſo raſh an undertaking as engaging with *Hector*. So that inſtead of dropping any expreſſion which might depreciate the power or courage of this hero, he endeavours rather to repreſent him as the moſt formidable of men, and dreadful even to *Achilles*. This paſſage therefore will be moſt conſiſtent with *Agamemnon*'s deſign, if it be conſidered as an argument offered to *Menelaus*, at once to diſſuade him from the engagement, and to comfort him under the appearance of ſo great a diſgrace as refuſing the challenge; by telling him that any warrior, how bold and intrepid ſoever, might be content to ſit ſtill and rejoice that he is not expoſed to ſo hazardous an engagement. The words αἶκε φύγῃσι Δηΐου ἐκ πολέμοιο, ſignify not to eſcape out of the combat (as the tranſlators take it) but to avoid entering into it.

The phraſe of γόνυ κάμψειν, which is literally to *bend the knee*, means (according to *Euſtathius*) to *reſt*, to ſit down, καθεσθῆναι, and is uſed ſo by *Æſchylus* in *Prometheo*. Thoſe interpreters were greatly miſtaken who imagined it ſignified *to kneel down*, to thank the Gods for eſcaping from ſuch a combat; whereas the cuſtom of kneeling in prayer (as we before obſerved) was not in uſe among theſe nations.

He,

He, from whoſe lips divine perſuaſion flows,
Grave *Neſtor*, then, in graceful act aroſe.
Thus to the Kings he ſpoke. What grief, what ſhame
Attend on *Greece*, and on the *Grecian* name?
How ſhall, alas! her hoary heroes mourn
Their ſons degen'rate and their race a ſcorn?
What tears ſhall down thy ſilver beard be roll'd,
Oh *Peleus*, old in arms, in wiſdom old!

Once

V. 145. *The ſpeech of* Neſtor.] This ſpeech, if we conſider the occaſion of it, could be made by no perſon but *Neſtor*. No young warrior could with decency exhort others to undertake a combat which he himſelf declined. Nothing could be more in his character than to repreſent to the *Greeks* how much they would ſuffer in the opinion of another old man like himſelf. In naming *Peleus* he ſets before their eyes the expectations of all their fathers, and the ſhame that muſt afflict them in their old age, if their ſons behaved themſelves unworthily. The account he gives of the converſations he had formerly held with that King, and his jealouſy for the glory of *Greece*, is a very natural picture of the warm dialogues of two warriors upon the commencement of a new war. Upon the whole, *Neſtor* never more diſplays his oratory than in this place: You ſee him riſing with a ſigh, expreſſing a pathetic ſorrow, and wiſhing again for his youth, that he might wipe away this diſgrace from his country. The humour of ſtory-telling, ſo natural to old men, is almoſt always marked by *Homer* in the ſpeeches of *Neſtor*: The apprehenſion that their age makes them contemptible, puts them upon repeating the brave deeds of their youth. *Plutarch* juſtifies the praiſes *Neſtor* here gives himſelf, and the vaunts of his valour, which on this occaſion were only exhortations to thoſe he addreſſed them to: By theſe he reſtores courage to the *Greeks*,

Once with what joy the gen'rous Prince would hear
Of ev'ry chief who fought this glorious war,
Participate their fame, and pleas'd inquire
Each name, each action, and each hero's ſire?
Gods! ſhould he ſee our warriors trembling ſtand,
And trembling all before one hoſtile hand;
How would he lift his aged hands on high,
Lament inglorious *Greece*, and beg to die!
Oh! would to all th' immortal pow'rs above,
Minerva, *Phœbus*, and almighty *Jove!*
Years might again roll back, my youth renew,
And give this arm the ſpring which once it knew:

who were aſtoniſhed at the bold challenge of *Hector*, and cauſes nine of the Princes to riſe and accept it. If any man had a right to commend himſelf, it was this venerable Prince, who in relating his own actions did no more than propoſe examples of virtue to the young. *Virgil*, without any ſuch ſoftning qualifications, makes his hero ſay of himſelf,

Sum pius Æneas, famâ ſuper æthera notus.

And comfort a dying warrior with theſe words,

Æneæ magni dextrâ cadis.

The ſame author alſo intimates the wiſh of *Neſtor* for a return of his youth, where *Evander* cries out,

O mihi præteritos referat ſi Jupiter annos!
Qualis eram, cum primam aciem Præneſte ſub ipſâ
Stravi, ſcutorumque incendi victor acervos,
Et regem hâc Herilum dextrâ ſub Tartara miſi.

As for the narration of the *Arcadian* war introduced here, it is a part of the true hiſtory of thoſe times, as we are informed by *Pauſanias*.

When

When fierce in war, where *Jordan*'s waters fall,
I led my troops to *Phea*'s trembling wall,
And with th' *Arcadian* ſpear my proweſs try'd,
Where *Celadon* rolls down his rapid tide.
There *Ereuthalion* brav'd us in the field,
Proud, *Areïthous*' dreadful arms to wield:
Great *Areïthous*, known from ſhore to ſhore
By the huge, knotted, iron mace he bore;
No lance he ſhook, nor bent the twanging bow,
But broke, with this, the battle of the foe.
Him not by manly force *Lycurgus* ſlew,
Whoſe guileful jav'lin from the thicket flew,
Deep in a winding way; his breaſt aſſail'd,
Nor aught the warrior's thund'ring mace avail'd:
Supine he fell: thoſe arms which *Mars* before
Had giv'n the vanquiſh'd now the victor bore:
But when old age had dimm'd *Lycurgus*' eyes,
To *Ereuthalion* he conſign'd the prize.
Furious with this, he cruſh'd our level'd bands,
And dar'd the trial of the ſtrongeſt hands;
Nor cou'd the ſtrongeſt hands his fury ſtay:
All ſaw, and fear'd, his huge tempeſtuous ſway.
Till I, the youngeſt of the hoſt appear'd,
And youngeſt, met whom all our army fear'd.

V. 177. *Thoſe arms which* Mars *before had giv'n.*] *Homer* has the peculiar happineſs of being able to raiſe the obſcureſt circumſtance into the ſtrongeſt point of light. *Areïthous* had taken theſe arms in battle, and this gives occaſion to our Author to ſay, they were the preſent of *Mars*. *Euſtathius.*

I fought the chief: my arms *Minerva* crown'd:
Prone fell the Giant o'er a length of ground.
What then he was, Oh were your *Neſtor* now!
Not *Hector*'s ſelf ſhould want an equal foe.
But warriors, you, that youthful vigour boaſt,
The flow'r of *Greece*, th' examples of our hoſt,
Sprung from ſuch fathers, who ſuch numbers ſway,
Can you ſtand trembling, and deſert the day?
His warm reproofs the liſt'ning Kings inflame;
And nine, the nobleſt of the *Grecian* name,
Up-ſtarted fierce: But far before the reſt
The King of Men advanc'd his dauntleſs breaſt:

V. 188. *Prone fell the giant o'er a length of ground.*] *Neſtor*'s inſiſting upon this circumſtance of the fall of *Ereuthalion*, which paints his vaſt body lying extended on the Earth, has a particular beauty in it, and recals to the old man's mind the joy he felt on the ſight of his enemy after he was ſlain. Theſe are the fine and natural ſtrokes that give life to the deſcriptions of poetry.

V. 196. *And nine, the nobleſt*, &c.] In this catalogue of the nine warriors, who offer themſelves as champions for *Greece*, one may take notice of the firſt and the laſt who riſes up. *Agamemnon* advanced foremoſt, as it beſt became the General, and *Ulyſſes* with his uſual caution took time to deliberate till ſeven more had offered themſelves. *Homer* gives a great encomium of the eloquence of *Neſtor*, in making it produce ſo ſudden an effect; eſpecially when *Agamemnon*, who did not prefer himſelf before, even to ſave his brother, is now the firſt that ſteps forth: One would fancy this particular circumſtance was contrived to ſhew, that eloquence has a greater power than even nature itſelf.

Then

Then bold *Tydides*, great in arms appear'd;
And next his bulk gigantic *Ajax* rear'd:
Oileus follow'd; *Idomen* was there,
And *Merion*, dreadful as the God of war:
With theſe *Eurypylus* and *Thoas* ſtand,
And wiſe *Ulyſſes* clos'd the daring band.
All theſe, alike inſpir'd with noble rage,
Demand the fight. To whom the *Pylian* ſage:
Leſt thirſt of glory your brave ſouls divide,
What chief ſhall combat, let the lots decide.
Whom heav'n ſhall chuſe, be his the chance to raiſe
His country's fame, his own immortal praiſe.

The

V. 208. *Let the lots decide.*] This was a very prudent piece of conduct in *Neſtor*: he does not chuſe any of theſe nine himſelf, but leaves the determination entirely to chance. Had he named the hero, the reſt might have been grieved to have ſeen another preferred before them; and he well knew that the lot could not fall upon a wrong perſon, where all were valiant. *Euſtathius.*

V. 209. *Whom heav'n ſhall chuſe, be his the chance to raiſe*
His country's fame, his own immortal praiſe.]
The original of this paſſage is ſomewhat confuſed; the interpreters render it thus: "Caſt the lots, and he who "ſhall be choſen, if he eſcapes from the dangerous "combat, will do an eminent ſervice to the *Greeks*, and "alſo have cauſe to be greatly ſatisfied himſelf." But the ſenſe will appear more diſtinct and rational, if the words ὅτος and ἀυτὸς be not underſtood of the ſame perſon: and the meaning of *Neſtor* will then be, "He "who is choſen for the engagement by the lot, will do "his country great ſervice; and he likewiſe who is "not, will have reaſon to rejoice for eſcaping ſo dan-

The lots produc'd, each Hero ſigns his own;
Then in the Gen'ral's helm the fates are thrown.
The people pray, with lifted eyes and hands,
And vows like theſe aſcend from all the bands.
Grant, thou Almighty! in whoſe hand is fate,
A worthy champion for the *Grecian* ſtate.
This taſk let *Ajax* or *Tydides* prove,
Or he, the King of Kings, belov'd by *Jove*.

Old *Neſtor* ſhook the caſque, By heav'n inſpir'd,
Leap'd forth the lot, of ev'ry *Greek* deſir'd.
This from the right to left the herald bears,
Held out in order to the *Grecian* peers,
Each to his rival yields the mark unknown,
Till Godlike *Ajax* find the lot his own;
Surveys

" gerous a combat." The expreſſion αἶχε φύγῃσι Δαναῖσι ἐκ πολέμοιο, is the ſame *Homer* uſes in V. 118, 119, of this book, which we explained in the ſame ſenſe in the note on V. 135..

V. 213. *The people pray.*] *Homer*, who ſuppoſes every thing on earth to proceed from the immediate diſpoſition of heaven, allows not even the lots to come up by chance, but places them in the hands of God. The people pray to him for the diſpoſal of them, and beg that *Ajax*, *Diomed*, or *Agamemnon* may be the perſon, In which the Poet ſeems to make the army give his own ſentiments concerning the preference of valour in his heroes, to avoid an odious compariſon in downright terms, which might have been inconſiſtent with his deſign of complimenting the *Grecian* families. They afterwards offer up their prayers again, juſt as the combat is beginning, that if *Ajax* does not conquer, at leaſt he

Surveys th' inſcription with rejoicing eyes,
Then caſts before him, and with tranſport cries:
Warriors! I claim the lot, and arm with joy;
Be mine the conqueſt of this chief of *Troy*.

Now,

he may divide the glory with *Hector*; in which the commentators obſerve *Homer* prepares the readers for what is to happen in the ſequel.

V. 225. *Surveys th' inſcription.*] There is no neceſſity to ſuppoſe that they put any letters upon theſe lots, at leaſt not their names, becauſe the herald could not tell to whom the lot of *Ajax* belonged, till he claimed it himſelf. It is more probable that they made ſome private mark or ſignet each upon his own lot. The lot was only a piece of wood, a ſhell, or any thing that lay at hand. *Euſtathius.*

V. 227. *Warriors! I claim the lot.*] This is the firſt ſpeech of *Ajax* in the Iliad. He is no Orator, but always expreſſes himſelf in ſhort; generally bragging, or threatening, and very poſitive. The appellation of ἔρκος Ἀχαιῶν, the *Bulwark of the Greeks*, which *Homer* almoſt conſtantly gives him, is extremely proper to the bulk, ſtrength, and immobility of this heavy hero, who on all occaſions is made to ſtand to the buſineſs, and ſupport the brunt. Theſe qualifications are given him, that he may laſt out, when the reſt of the chief heroes are wounded: this makes him of excellent uſe in Iliad 13. *&c.* He there puts a ſtop to the whole force of the enemy, and a long time prevents the firing of the ſhips. It is particularly obſervable, that he is never aſſiſted by any Deity, as the others are. Yet one would think *Mars* had been no improper patron for him, there being ſome reſemblance in the boiſterous character of that God and this hero. However it be, this conſideration may partly account for a particular, which elſe might very well raiſe a queſtion: Why *Ajax*, who is in this book ſuperior in ſtrength to *Hector*, ſhould afterward in the Iliad ſhun to meet him, and appear his inferior? We ſee the

Gods

Now, while my brighteſt arms my limbs inveſt,
To *Saturn*'s ſon be all your vows addreſt:
But pray in ſecret, leſt the foes ſhould hear,
And deem your pray'rs the mean effect of fear.
Said I in ſecret? No, your vows declare,
In ſuch a voice as fills the earth and air.
Lives there a chief, whom *Ajax* ought to dread,
Ajax, in all the toils of battle bred?
From warlike *Salamis* I drew my birth,
And born to combats, fear no force on earth.
He ſaid. The troops, with elevated eyes,
Implore the God whoſe thunder rends the ſkies.
O Father of mankind, ſuperior Lord!
On lofty *Ida*'s holy hill ador'd;
Who in the higheſt heav'n haſt fix'd thy throne,
Supreme of Gods! unbounded, and alone:
Grant thou, that *Telamon* may bear away
The praiſe and conqueſt of this doubtful day;
Or if illuſtrious *Hector* be thy care,
That both may claim it, and that both may ſhare.

Gods make this difference: *Hector* is not only aſſiſted by them in his own perſon, but his men ſecond him, whereas thoſe of *Ajax* are diſpirited by heaven: To which one may add another, which is a natural reaſon; *Hector* in this book expreſly tells *Ajax*, "he will now "make uſe of no ſkill or art in fighting with him." The *Greek* in bare brutal ſtrength prov'd too hard for *Hector*, and therefore he might be ſuppoſed afterwards to have exerted his dexterity againſt him.

Now

Now *Ajax* brac'd his dazzling armour on;
Sheath'd in bright ſteel the giant-warrior ſhone:
He moves to combat with majeſtic pace;
So ſtalks in arms the grizly God of *Thrace*,
When *Jove* to puniſh faithleſs men prepares,
And gives whole nations to the waſte of wars.
Thus march'd the Chief, tremendous as a God,
Grimly he ſmil'd; earth trembled as he ſtrode:
His maſſy jav'lin quiv'ring in his hand,
He ſtood, the bulwark of the *Grecian* band.
Thro' ev'ry *Argive* heart new tranſport ran;
All *Troy* ſtood trembling at the mighty man.
Ev'n *Hector* paus'd; and with new doubt oppreſt,
Felt his great heart ſuſpended in his breaſt:
Twas vain to ſeek retreat, and vain to fear;
Himſelf had challeng'd, and the foe drew near.
Stern *Telamon* behind his ample ſhield,
As from a brazen tow'r, o'erlook'd the field.

V. 251. *He moves to combat*, &c.] This deſcription is full of the ſublime imagery ſo peculiar to our author. The *Grecian* champion is drawn in all that terrible glory with which he equals his Heroes to the Gods: He is no leſs dreadful than *Mars* moving to battle, to execute the decrees of *Jove* upon mankind, and determine the fate of nations. His march, his poſture, his countenance, his bulk, his tow'r-like ſhield; in a word, his whole figure ſtrikes our eyes in all the ſtrongeſt colours of Poetry. We look upon him as a Deity, and are not aſtoniſhed at thoſe emotions *Hector* feels at the ſight of him.

Huge

Huge was its orb, with ſev'n thick folds o'ercaſt,
Of tough bull-hides; of ſolid braſs the laſt.
(The work of *Tychius*, who in *Hylè* dwell'd,
And all in arts of armoury excell'd.)
This *Ajax* bore before his manly breaſt,
And threat'ning thus his adverſe chief addreſt.

Hector! approach my arm, and ſingly know,
What ſtrength thou haſt, and what the *Grecian* foe.
Achilles

V. 269. *The work of* Tychius.] I ſhall aſk leave to tranſcribe here the ſtory of this *Tychius*, as we have it in the ancient *Life of Homer* attributed to *Herodotus*. "*Homer* falling into poverty, determined to go to *Cuma*, "and as he paſſed thro' the plain of *Hermus*, came to "a place called *the new wall*, which was a colony of "the *Cumæans*. Here (*after he had recited five verſes "in celebration of* Cuma) he was received by a leather-"dreſſer, whoſe name was *Tychius*, into his houſe, "where he ſhewed to his hoſt, and his company, a "poem on the expedition of *Amphiaraus*, and his "*hymns*. The admiration he there obtained procured "him a preſent ſubſiſtence. They ſhew to this day "with great veneration the place where he ſat when "he recited his verſes, and a poplar which they affirm "to have grown there in his time." If there be any thing in this ſtory, we have reaſon to be pleaſed with the grateful temper of our Poet, who took this occaſion of immortalizing the name of an ordinary tradeſman who had obliged him. The ſame account of his life takes notice of ſeveral other inſtances of his gratitude in the ſame kind.

V. 270. *In arts of armoury.*] I have called *Tychius* an armourer rather than a leather-dreſſer or currier; his making the ſhield of *Ajax* authorizes one expreſſion as well as the other: and tho' that which *Homer* uſes had no

Achilles ſhuns the fight; yet ſome there are,
Not void of ſoul, and not unſkill'd in war;
Let him, unactive on the ſea-beat ſhore,
Indulge his wrath, and aid our arms no more;
Whole troops of heroes *Greece* has yet to boaſt,
And ſends thee one, a ſample of her hoſt.
Such as I am, I come to prove thy might;
No more——be ſudden, and begin the fight.
O ſon of *Telamon*, thy country's pride!
(To *Ajax* thus the *Trojan* Prince reply'd)
Me, as a boy or woman, would'ſt thou fright,
New to the field, and trembling at the fight?
Thou meet'ſt a chief deſerving of thy arms,
To combat born, and bred amidſt alarms:
I know

no lowneſs or meanneſs in the *Greek*, it is not to be admitted into *Engliſh* heroic verſe.

V. 273. Hector! *approach my arm*, &c.] I think it needleſs to obſerve how exactly this ſpeech of *Ajax* correſponds with his blunt and ſoldier-like character. The ſame propriety, in regard to this hero, is maintained throughout the *Iliad*. The buſineſs he is about, is all that employs his head, and he ſpeaks of nothing but fighting. The laſt line is an image of his mind at all times,

No more——be ſudden, and begin the fight.

V. 285. *Me, as a boy or woman, would'ſt thou fright.*] This reply of *Hector* ſeems rather to allude to ſome geſture *Ajax* had uſed in his approach to him, as *ſhaking his ſpear*, or the like, than to any thing he had ſaid in his ſpeech. For what he had told him amounts to no more, than that there were ſeveral in the *Grecian* army who had courted the honour of this combat as well as himſelf.

I know to ſhift my ground, remount the car,
Turn, charge, and anſwer ev'ry call of war,
To right, to left, the dext'rous lance I wield,
And bear thick battle on my ſounding ſhield.
But open be our fight, and bold each blow;
I ſteal no conqueſt from a noble foe.
He ſaid, and riſing, high above the field
Whirl'd the long lance againſt the ſev'nfold ſhield.
Full on the braſs deſcending from above
Thro' ſix bull-hides the furious weapon drove,
Till in the ſeventh it fix'd. Then *Ajax* threw,
Thro' *Hector's* ſhield the forceful jav'lin flew,
His corſlet enters, and his garment rends,
And glancing downwards near his flank deſcends.
The wary *Trojan* ſhrinks, and bending low
Beneath his buckler, diſappoints the blow.
From their bor'd ſhields the chiefs their jav'lins drew,
Then cloſe impetuous, and the charge renew:
Fierce

himſelf. I think one muſt obſerve many things of this kind in *Homer*, that allude to the particular attitude or action, in which the author ſuppoſes the perſon to be at that time.

V. 290. *Turn, charge, and anſwer ev'ry call of war.*] The *Greek* is, *To move my feet to the ſound of* Mars, which ſeems to ſhew that thoſe military dances were in uſe even in *Homer*'s time, which were afterwards practiſed in *Greece*.

V. 305. *From their bor'd ſhields the chiefs their jav'lins drew.*] *Homer* in this combat makes the heroes perform all their exerciſes with all ſorts of weapons; firſt darting lances at diſtance, then advancing cloſer and puſhing with

Fierce as the mountain-lions bath'd in blood,
Or foaming boars, the terror of the wood.
At *Ajax Hector* his long lance extends;
The blunted point againſt the buckler bends.
But *Ajax* watchful as his foe drew near,
Drove thro' the *Trojan* targe the knotty ſpear;
It reach'd his neck, with matchleſs ſtrength impell'd;
Spouts the black gore, and dimms the ſhining ſhield.
Yet ceas'd not *Hector* thus; but, ſtooping down,
In his ſtrong hand up-heav'd a flinty ſtone,
Black, craggy, vaſt: To this his force he bends;
Full on the brazen boſs the ſtone deſcends;
The hollow braſs reſounded with the ſhock.
Then *Ajax* ſeiz'd the fragment of a rock,
Apply'd each nerve, and ſwinging round on high,
With force tempeſtuous let the ruin fly:
The huge ſtone thund'ring thro' his buckler broke;
His ſlacken'd knees receiv'd the numb'ning ſtroke;
Great *Hector* falls extended on the field,
His bulk ſupporting on the ſhatter'd ſhield.
Nor wanted heav'nly aid: *Apollo*'s might
Confirm'd his ſinews, and reſtor'd to fight.

And

with ſpears, then caſting ſtones, and laſtly attacking with ſwords; in every one of which the Poet gives the ſuperiority to his countryman. It is farther obſervable, (as *Euſtathius* remarks) that *Ajax* allows *Hector* an advantage in throwing the firſt ſpear.

V. 328. Apollo's *might.*] In the beginning of this book

And now both heroes their broad faulchions drew;
In flaming circles round their heads they flew;
But then by Heralds voice the word was giv'n,
The ſacred miniſters of earth and heav'n:
Divine *Talthybius* whom the *Greeks* employ,
And ſage *Idæus* on the part of *Troy*,
Between the ſwords their peaceful ſceptres rear'd;
And firſt *Idæus'* awful voice was heard.

Forbear,

book we left *Apollo* perched upon a tree, in the ſhape of a vulture, to behold the combat: He comes now very opportunely to ſave his favourite *Hector*. *Euſtathius* ſays that *Apollo* is the ſame with *Deſtiny*, ſo that when *Homer* ſays *Apollo* ſaved him, he means no more than that it was not his fate yet to die, as *Helenus* had foretold him.

V. 332. *Heralds, the ſacred miniſters.*] The heralds of old were ſacred perſons, accounted the delegates of *Mercury*, and inviolable by the law of nations. The ancient hiſtories have many examples of the ſeverity exerciſed againſt thoſe who committed any outrage upon them. Their office was to aſſiſt in the ſacrifices and councils, to proclaim war or peace, to command ſilence at ceremonies or ſingle combats, to part the combatants, and to declare the conqueror, *&c.*

V. 334 *Divine* Talthybius, *&c.*] This interpoſition of the two heralds to part the combatants, on the approach of the night, is applied by *Taſſo* to the ſingle combat of *Tancred* and *Argantes*, in the ſixth book of his *Jeruſalem*. The herald's ſpeech, and particularly that remarkable injunction to *obey the night*, are tranſlated literally by that author. The combatants there alſo part not without a promiſe of meeting again in battle, on ſome more favourable opportunity.

V. 337. *And firſt* Idæus.] *Homer* obſerves a juſt decorum in making *Idæus* the *Trojan* herald ſpeak firſt,

to

Forbear, my ſons! your farther force to prove,
Both dear to men, and both belov'd of *Jove.*
To either hoſt your matchleſs worth is known,
Each ſounds your praiſe, and war is all your own.
But now the Night extends her awful ſhade;
The Goddeſs parts you: Be the Night obey'd.
To whom great *Ajax* his high ſoul expreſs'd.
O ſage! to *Hector* be theſe words addreſs'd.
Let him, who firſt provok'd our chiefs to fight,
Let him demand the ſanction of the night;
If firſt he aſk it, I content obey,
And ceaſe the ſtrife when *Hector* ſhows the way.
Oh firſt of *Greeks!* (his noble foe rejoin'd)
Whom heav'n adorns, ſuperior to thy kind,
With ſtrength of body, and with worth of mind!

to end the combat wherein *Hector* had the diſadvantage. *Ajax* is very ſenſible of this difference, when in his reply he requires that *Hector* ſhould firſt aſk for a ceſſation, as he was the challenge. *Euſtathius.*

V. 350. *O firſt of* Greeks, *&c.*] *Hector*, how hardly ſoever he is preſt by his preſent circumſtance, ſays nothing to obtain a truce that is not ſtrictly conſiſtent with his honour. When he praiſes *Ajax*, it leſſens his own diſadvantage, and he is careful to extol him only above the *Greeks*, without acknowledging him more valiant than himſelf or the *Trojans: Hector* is always jealous of the honour of his country. In what follows we ſee he keeps himſelf on a level with his adverſary; *Hereafter we ſhall meet—Go thou, and give the ſame joy to thy* Grecians *for thy e capa, as I ſhall to my* Trojans. The *point of honour* in all this is very nicely preſerved.

Now

Now martial law commands us to forbear;
Hereafter we ſhall meet in glorious war,
Some future day ſhall lengthen out the ſtrife,
And let the Gods decide of death or life!
Since then the night extends her gloomy ſhade,
And heav'n enjoins it, be the Night obey'd.
Return, brave *Ajax*, to thy *Grecian* friends,
And joy the nations whom thy arm defends;
As I ſhall glad each chief, and *Trojan* wife,
Who wearies heav'n with vows for *Hector*'s life.
But let us, on this memorable day,
Exchange ſome gift; that *Greece* and *Troy* may ſay,
"Not

V. 362. *Who wearies heav'n with vows for* Hector's *life.*] *Euſtathius* gives many ſolutions of the difficulty in theſe words, θεῖον ἀγῶνα: They mean either that the *Trojan* Ladies will pray to the Gods for him ἀγωνίως, (or *certatim*) with the utmoſt zeal and tranſport; or that they will go in proceſſion to the temples for him (εἰς θεῖον ἀγῶνα, *cætum Deorum*;) or that they will pray to him as to a God, ὅσα θεῷ τινι ἔυξονται μοι.

V. 364. *Exchange ſome gift.*] There is nothing that gives us a greater pleaſure in reading an heroic Poem, than the generoſity which one brave enemy ſhews to another. The propoſal made here by *Hector*, and ſo readily embraced by *Ajax*, makes the parting of theſe two heroes more glorious to them than the continuance of the combat could have been. A *French* critick is ſhocked at *Hector*'s making propoſals to *Ajax* with an air of equality; he ſays that a man that is vanquiſhed, inſtead of talking of preſents, ought to retire with ſhame from his conqueror. But that *Hector* was vanquiſhed, is by no means to be allowed: *Ho-*

mer

" Not hate, but glory, made theſe chiefs contend;
" And each brave foe was in his ſoul a friend."
With that, a ſword with ſtars of ſilver grac'd,
The baldric ſtudded, and the ſheath enchas'd,
He gave the *Greek*. The gen'rous *Greek* beſtow'd
A radiant belt that rich with purple glow'd.
Then with majeſtick grace they quit the plain;
This ſeeks the *Grecian*, that the *Phrygian* train.
The *Trojan* bands returning *Hector* wait,
And hail with joy the champion of their ſtate:
Eſcap'd great *Ajax*, they ſurvey'd him round,
Alive, unharm'd, and vig'rous from his wound.
To *Troy*'s high gates the god-like man they bear,
Their preſent triumph, as their late deſpair.
But *Ajax*, glorying in his hardy deed,
The well-arm'd *Greeks* to *Agamemnon* lead.
A ſteer for ſacrifice the King deſign'd,
Of full five years, and of the nobler kind.
The victim falls; they ſtrip the ſmoaking hide,
The beaſt they quarter, and the joints divide;

mer had told us that his ſtrength was reſtored by *Apollo*, and that the two combatants were engaging again upon equal terms with their ſwords. So that this criticiſm falls to nothing. For the reſt, it is ſaid that this exchange of preſents between *Hector* and *Ajax* gave birth to a proverb, That the preſents of enemies are generally fatal. For *Ajax* with this ſword afterwards killed himſelf, and *Hector* was dragged by this belt at the chariot of *Achilles*.

Then

Then ſpread the tables, the repaſt prepare,
Each takes his ſeat, and each receives his ſhare.
The King himſelf (an honorary ſign)
Before great *Ajax* plac'd the mighty chine.
When now the rage of hunger was remov'd;
Neſtor, in each perſuaſive art approv'd,
The ſage whoſe counſels long had ſway'd the reſt,
In words like theſe his prudent thought expreſt.

V. 388. *Before great* Ajax *plac'd the mighty chine.*] This is one of thoſe paſſages that will naturally fall under the ridicule of a true modern critick. But what *Agamemnon* here beſtows on *Ajax* was in former times a great mark of reſpect and honour: Not only as it was cuſtomary to diſtinguiſh the quality of their gueſts by the largeneſs of the portions aſſigned them at their tables, but as this part of the victim peculiarly belonged to the King himſelf. It is worth remarking on this occaſion, that the ſimplicity of thoſe times allowed the eating of no other fleſh but beef, mutton, or kid: This is the food of the heroes of *Homer*, and the Patriarchs and Warriors of the Old Teſtament. Fiſhing and fowling were the arts of more luxurious nations, and came much later into *Greece* and *Iſrael*.

One cannot read this paſſage without being pleaſed with the wonderful ſimplicity of the old heroick ages. We have here a gallant warrior returning victorious (for that he thought himſelf ſo, appears from thoſe words κεχαρηότα νίκη) from a ſingle combat with the braveſt of his enemies; and he is no otherwiſe rewarded, than with a larger portion of the ſacrifice at ſupper. Thus an upper ſeat, or a more capacious bowl, was a recompence for the greateſt actions; and thus the only reward in the olympic games was a pine-branch, or a chaplet of parſley or wild olive. The latter part of this note belongs to *Euſtathius*.

How

How dear, O Kings! this fatal day has coſt,
What *Greeks* have periſh'd? what a people loſt?
What tides of blood has drench'd *Scamander*'s ſhore?
What crowds of Heroes ſunk, to riſe no more?
Then hear me, Chief! nor let the morrow's light
Awake thy ſquadrons to new toils of fight:
Some ſpace at leaſt permit the war to breathe,
While we to flames our ſlaughter'd friends bequeath,

From

V. 400. *While we to flames*, &c.] There is a great deal of artifice in this council of *Neſtor*, of burning the dead, and raiſing a fortification; for tho' piety was the ſpecious pretext, their ſecurity was the real aim of the truce, which they made uſe of to finiſh their works. Their doing this at the ſame time they erected the funeral piles, made the impoſition eaſy upon the enemy, who might naturally miſtake one work for the other. And this alſo obviates a plain objection, *viz.* Why the *Trojans* did not interrupt them in this work? The truce determined no exact time, but as much as was needful for diſcharging the rites of the dead.

I fancy it may not be unwelcome to the reader to enlarge a little upon the way of *diſpoſing the dead* among the ancients. It may be proved from innumerable inſtances, that the *Hebrews interred* their dead; thus *Abraham*'s burying-place is frequently mentioned in ſcripture. And that the *Ægyptians* did the ſame, is plain from their embalming them. Some have been of opinion that the uſage of burning the dead was originally to prevent any outrage of the bodies from their enemies; which imagination is rendered not improbable in that paſſage in the firſt book of *Samuel*, where the *Iſraelites* burn the bodies of *Saul* and his ſons, after they had been miſuſed by the *Philiſtines*, even tho' their common cuſtom was to bury their dead:

And

From the red field their ſcatter'd bodies bear,
And nigh the fleet the fun'ral ſtructure rear:
So decent urns their ſnowy bones may keep,
And pious children o'er their aſhes weep.
Here, where on one promiſcuous pile they blaz'd,
High o'er them all a gen'ral tomb be rais'd:

Next

And ſo *Sylla* among the *Romans* was the firſt of his family who ordered his body to be burnt, for fear the barbarities he had exerciſed on that of *Marius* might be retaliated upon his own. Tully, *de legibus*, lib. 2. *Proculdubio cremandi ritus à Græcis venit, nam ſepultum legibus Numam ad Anienis fontem; totique genti Cornelæ ſolenno fuiſſe ſepulchrum uſque ad Syllam, qui primus ex eâ gente crematus eſt.* The *Greeks* uſed both ways of interring and burning; *Patroclus* was burned, and *Ajax* laid in the ground, as appears from *Sophocles*'s *Ajax*, lin. 1185.

Σπεῦσον κοιλην κάπετόν τιν' ἰδεῖν
Τῷ δὲ τάφον.———

Haſten (ſays the chorus) *to prepare a hollow hole, a grave, for this man.*

Thucidides, in his ſecond book, mentions λάρνακας κυπαρισσίνας: coffins and cheſts made of cypreſs wood, in which the *Athenians* kept the bones of their friends that died in the wars.

The *Romans* derived from the *Greeks* both theſe cuſtoms of burning and burying: *In urbe neve* Sepelito *neve* Urito, ſays the law of the twelve tables. The place where they burned the dead was ſet apart for this religious uſe, and called *Glebe*; from which practice the name is yet applied to all the grounds belonging to the church.

Plutarch obſerves that *Homer* is the firſt who mentions one general tomb for a number of dead perſons.

Here

Next, to ſecure our camp, and naval pow'rs,
Riſe an embattel'd wall with lofty tow'rs;
From ſpace to ſpace be ample gates around,
For paſſing chariots, and a trench profound.
So *Greece* to combat ſhall in ſafety go,
Nor fear the fierce incurſions of the foe.
'Twas thus the Sage his wholeſome counſel mov'd;
The ſceptred Kings of *Greece* his words approv'd.
Meanwhile, conven'd at *Priam*'s palace-gate,
The *Trojan* Peers in nightly council ſate:
A ſenate void of order, as of choice,
Their hearts were fearful, and confus'd their voice.

Here is a *Tumulus* built round the *Pyre*, not to bury their bodies, for they were to be burned; nor to receive the bones, for thoſe were to be carried to *Greece*; but perhaps to inter their aſhes, (which cuſtom may be gathered from a paſſage in *Iliad* 23. V. 255) or it might be only a *Cænotaph* in remembrance of the dead.

V. 416. *The* Trojan *Peers in nightly council ſate.*] There is a great beauty in the two Epithets *Homer* gives to this council, δεινὴ, τεθρεχυῖα, *timida, turbulenta.* The unjuſt ſide is always fearful and diſcordant. I think M. *Dacier* has not entirely done juſtice to this thought in her tranſlation. *Horace* ſeems to have accounted this a uſeful and neceſſary part that contained the great moral of the *Iliad*, as may be ſeen from his ſelecting it in particular from the reſt, in his epiſtle to *Lollius.*

Fabula, quâ Paridis propter narratur amorem,
Græcia Barbarie lento colliſa duello,
Stultorum regum & populorum continet æſtus.
Antenor cenſet belli præcidere cauſam.
Quid Paris? Ut ſalvus regnet vivatque beatus,
Cogi poſſe negat.——

Antenor riſing, thus demands their ear:
Ye *Trojans*, *Dardans*, and auxiliars hear!
'Tis heav'n the counſel of my breaſt inſpires,
And I but move what ev'ry God requires:
Let *Sparta*'s treaſures be this hour reſtor'd,
And *Argive Helen* own her ancient Lord.
The ties of faith, the ſworn alliance broke,
Our impious battles the juſt Gods provoke.
As this advice ye practiſe, or reject,
So hope ſucceſs, or dread the dire effect.
The ſenior ſpoke, and ſate. To whom reply'd
The graceful huſband of the *Spartan* bride.
Cold counſels, *Trojan*, may become thy years,
But ſound ungrateful in a warrior's ears:
Old man, if void of fallacy or art
Thy words expreſs the purpoſe of thy heart,
Thou, in thy time, more ſound advice haſt giv'n;
But wiſdom has its date, aſſign'd by heav'n.
Then hear me, Princes of the *Trojan* name!
Their treaſures I'll reſtore, but not the dame;
My treaſures too, for peace, I will reſign;
But be this bright poſſeſſion ever mine.
'Twas then the growing diſcord to compoſe,
Slow from his ſeat the rev'rend *Priam* roſe:

His

V. 442. *The rev'rend* Priam *roſe.*] *Priam* rejects the wholeſome advice of *Antenor*, and complies with his ſon. This is indeed extremely natural to the indul-

gent

His god-like aſpect deep attention drew:
He paus'd, and theſe pacific words enſue.
Ye *Trojans*, *Dardans*, and auxiliar bands!
Now take refreſhment as the hour demands:
Guard well the walls, relieve the watch of night,
'Till the new ſun reſtores the chearful light:
Then ſhall our herald to th' *Atrides* ſent,
Before their ſhips, proclaim my ſons intent.
Next let a truce be aſk'd, that *Troy* may burn
Her ſlaughter'd heroes, and their bones in-urn;
That done, once more the fate of war be try'd,
And whoſe the conqueſt, mighty *Jove* decide!

gent character and eaſy nature of the old King, of which the whole *Trojan* war is a proof; but I could wiſh *Homer* had not juſt in this place celebrated his wiſdom in calling him Θεόφιν μήςωρ ἀτάλαντος. *Spondanus* refers this blindneſs of *Priam* to the power of fate, the time now approaching when *Troy* was to be puniſhed for its injuſtice. Something like this weak fondneſs of a father is deſcribed in the ſtory of *David* and *Abſalom*.

V. 451. *Next let a truce be aſk'd.*] The conduct of *Homer* in this place is remarkable: He makes *Priam* propoſe in council to ſend to the *Greeks* to aſk a truce to bury the dead. This the *Greeks* themſelves had before determined to propoſe: But it being more honourable to his country, the Poet makes the *Trojan* herald prevent any propoſition that could be made by the *Greeks*. Thus they are requeſted to do what they themſelves were about to requeſt, and have the honour to comply with a propoſal which they themſelves would otherwiſe have taken as a favour. *Euſtathius*.

The monarch ſpoke: The warriors ſnatch'd with haſte
(Each at his poſt in arms) a ſhort repaſt.
Soon as the roſy morn had wak'd the day,
To the black ſhips *Idæus* bent his way;
There, to the ſons of *Mars*, in council found,
He rais'd his voice: The hoſts ſtood liſt'ning round:
Ye ſons of *Atreus*, and ye *Greeks*, give ear!
The words of *Troy*, and *Troy*'s great Monarch hear.
Pleas'd may ye hear (ſo heav'n ſucceed my pray'rs)
What *Paris*, author of the war, declares.

V. 456. *Each at his poſt in arms.*] We have here the manner of the *Trojans* taking their repaſt: Not promiſcuouſly, but each at his poſt. *Homer* was ſenſible that military men ought not to remit their guard, even while they refreſh themſelves, but in every action diſplay the ſoldier. *Euſtathius.*

V. 461. *The ſpeech of* Idæus.] The propoſition of reſtoring the treaſures, and not *Helen*, is ſent as from *Paris* only; in which his father ſeems to permit him to treat by himſelf as a ſovereign Prince, and the ſole author of the war. But the herald ſeems to exceed his commiſſion in what he tells the *Greeks*. *Paris* only offered to reſtore the treaſures he took from *Greece*, not including thoſe he brought from *Sidon* and other coaſts, where he touched in his voyage: But *Idæus* here proffers all that he brought to *Troy*. He adds, as from himſelf, a wiſh that *Paris* had periſhed in that voyage. Some ancient expoſitors ſuppoſe thoſe words to be ſpoken aſide, or in a low voice, as is uſual in Dramatic Poetry. But without that *ſalvo*, a generous love for the welfare of his country might tranſport *Idæus* into ſome warm expreſſions againſt the author of its woes. He lays aſide the Herald to act the Patriot, and ſpeaks with indignation againſt *Paris* that he may influence the *Grecian* captains to give a favourable anſwer. *Euſtathius.*

The

The ſpoils and treaſure he to *Ilion* bore,
(Oh had he periſh'd ere they touch'd our ſhore)
He proffers injur'd *Greece*; with large encreaſe
Of added *Trojan* wealth to buy the peace.
But, to reſtore the beauteous bride again,
This *Greece* demands, and *Troy* requeſts in vain.
Next, O ye chiefs! we aſk a truce to burn
Our ſlaughter'd heroes, and their bones in-urn.
That done, once more the fate of war be try'd,
And whoſe the conqueſt, mighty *Jove* decide!
The *Greeks* gave ear, but none the ſilence broke;
At length *Tydides* roſe, and riſing ſpoke.
Oh take not, friends! defrauded of your fame,
Their proffer'd wealth, not ev'n the *Spartan* dame.

Let

V. 475. *The* Greeks *gave ear, but none the ſilence broke.*] This ſilence of the *Greeks* might naturally proceed from an opinion that however deſirous they were to put an end to this long war, *Menelaus* would never conſent to relinquiſh *Helen*, which was the thing inſiſted upon by *Paris*. *Euſtathius* accounts for it in another manner, and it is from him M. *Dacier* has taken her remark. The Princes (ſays he) were ſilent, becauſe it was the part of *Agamemnon* to determine in matters of this nature; and *Agamemnon* is ſilent, being willing to hear the inclinations of the Princes. By this means he avoided the imputation of expoſing the *Greeks* to dangers for his advantage and glory; ſince he only gave the anſwer which was put into his mouth by the Princes, with the general applauſe of the army.

V. 477. *Oh take not*, Greeks, *&c.*] There is a peculiar decorum in making *Diomed* the author of this advice, to reject even *Helen* herſelf if ſhe were offered;

Let conqueſt make them ours: Fate ſhakes their wall,
And *Troy* already totters to her fall.
Th' admiring chiefs, and all the *Grecian* name,
With gen'ral ſhouts return'd him loud acclaim.
Then thus the King of Kings rejects the peace:
Herald! in him thou hear'ſt the voice of *Greece*.
For what remains; let fun'ral flames be fed
With heroes corps: I war not with the dead:
Go ſearch your ſlaughter'd chiefs on yonder plain,
And gratify the *Manes* of the ſlain.
Be witneſs, *Jove*, whoſe thunder rolls on high!
He ſaid, and rear'd his ſceptre to the ſky.
To ſacred *Troy*, where all her Princes lay
To wait th' event, the herald bent his way.
He came, and ſtanding in the midſt, explain'd
The peace rejected, but the truce obtain'd.
Strait to their ſev'ral cares the *Trojans* move,
Some ſearch the plain, ſome fell the ſounding grove:
Nor leſs the *Greeks*, deſcending on the ſhore,
Hew'd the green foreſts, and the bodies bore.
And now from forth the chambers of the main,
To ſhed his ſacred light on earth again,

this had not agreed with an amorous huſband like *Menelaus*, nor with a cunning politician like *Ulyſſes*, nor with a wiſe old man like *Neſtor*. But it is proper to *Diomed*, not only as a young and fearleſs warrior, but as he is in particular an enemy to the intereſts of *Venus*.

Aroſe

Aroſe the golden chariot of the day,
And tipt the mountains with a purple ray.
In mingled throngs the *Greek* and *Tyrian* train
Thro' heaps of carnage ſearch'd the mournful plain.
Scarce could the friend his ſlaughter'd friend explore,
With duſt diſhonour'd, and deform'd with gore.
The wounds they waſh'd, their pious tears they ſhed,
And laid along their cars, deplor'd the dead.
Sage *Priam* check'd their grief: With ſilent haſte
The bodies decent on the piles were plac'd:
With melting hearts the cold remains they burn'd;
And ſadly ſlow, to ſacred *Troy* return'd.
Nor leſs the *Greeks* their pious ſorrow ſhed,
And decent on the pile diſpoſe the dead;
The cold remains conſume with equal care;
And ſlowly, ſadly, to their fleet repair.
Now, ere the morn had ſtreak'd with red'ning light
The doubtful confines of the day and night;

V. 508. *And laid along their cars.*] Theſe probably were not chariots, but carriages; for *Homer* makes *Neſtor* ſay in V. 332 of the *orig.* that this was to be done with mules and oxen, which were not commonly joined to chariots, and the word κυκλήσομεν there, may be applied to any vehicle that runs on wheels. Ἅμαξα ſignifies indifferently *plauſtrum* and *currus*; and our *Engliſh* word *car* implies either. But if they did uſe chariots in bearing their dead, it is at leaſt evident, that thoſe chariots were drawn by mules and oxen at funeral ſolemnities. *Homer*'s uſing the word ἅμαξα and not δίφρος, confirms this opinion.

About the dying flames the *Greeks* appear'd,
And round the pile a gen'ral tomb they rear'd.
Then, to ſecure the camp and naval pow'rs,
They rais'd embattel'd walls with lofty tow'rs:
From ſpace to ſpace were ample gates around,
For paſſing chariots; and a trench profound,
Of large extent; and deep in earth below
Strong piles infix'd ſtood adverſe to the foe.

So

V. 523. *Then, to ſecure the camp*, &c.] *Homer* has been accuſed of an offence againſt probability, in cauſing this fortification to be made ſo late as in the laſt year of the war. M. *Dacier* anſwers to this objection, That the *Greeks* had no occaſion for it till the departure of *Achilles:* He alone was a greater defence to them; and *Homer* had told the reader in a preceding book, that the *Trojans* never durſt venture out of the walls of *Troy* while *Achilles* fought: Theſe intrenchments therefore ſerve to raiſe the glory of his principal hero, ſince they become neceſſary as ſoon as he withdraws his aid. She might have added that *Achilles* himſelf ſays all this, and makes *Homer*'s apology in the ninth book, v. 460. The ſame author, ſpeaking of this fortification, ſeems to doubt whether the uſe of intrenching camps was known in the *Trojan* war, and is rather inclined to think *Homer* borrowed it from what was practiſed in his own time. But I believe (if we conſider the caution with which he has been obſerved in ſome inſtances already given, to preſerve the manners of the age he writes of, in contradiction to what was practiſed in his own;) we may eaſily conclude the art of fortification was in uſe even ſo long before him, and in the degree of perfection that he here deſcribes it. If it was not, and if *Homer* was fond of deſcribing an improvement in this art made in his own days; nothing could be better contrived

than

So toil'd the *Greeks:* Mean while the Gods above
In ſhining circle round their father *Jove*,
Amaz'd

than his feigning *Neſtor* to be the author of it, whoſe wiſdom and experience in war rendered it probable that he might carry his projects farther than the reſt of his contemporaries. We have here a fortification as perfect as in the modern times: A ſtrong wall is thrown up, towers are built upon it from ſpace to ſpace, gates are made to iſſue out at, and a ditch ſunk, deep, wide and long, to all which palliſadoes are added to compleat it.

V. 527. *Mean while the Gods.*] The fiction of this wall raiſed by the *Greeks*, has given no little advantage to *Homer*'s Poem, in furniſhing him with an opportunity of changing the ſcene, and in a great degree the ſubject and accidents of his battles; ſo that the following deſcriptions of war are totally different from all the foregoing. He takes care at the firſt mention of it to fix in us a great idea of this work, by making the Gods immediately concerned about it. We ſee *Neptune* jealous leſt the glory of his own work, the walls of *Troy*, ſhould be effaced by it; and *Jupiter* comforting him with a prophecy that it ſhall be totally deſtroyed in a ſhort time. *Homer* was ſenſible that as this was a building of his imagination only, and not founded (like many other of his deſcriptions) upon ſome antiquities or traditions of the country, ſo poſterity might convict him of a falſity, when no remains of any ſuch wall ſhould be ſeen on the coaſt. Therefore (as *Ariſtotle* obſerves) he has found this way to elude the cenſure of an improbable fiction: The word of *Jove* was fulfilled, the hands of the Gods, the force of the rivers, and the waves of the ſea demoliſhed it. In the twelfth book he digreſſes from the ſubject of his poem, to deſcribe the execution of this prophecy. The verſes there are very noble, and have given the hint to *Milton* for thoſe in which he accounts, after the ſame poetical manner, for the vaniſhing of the terreſtrial paradiſe.

Amaz'd beheld the wondrous works of man:
Then he, whoſe trident ſhakes the earth began.
What mortals henceforth ſhall our pow'r adore,
Our fanes frequent, our oracles implore,
If the proud *Grecians* thus ſucceſsful boaſt
Their riſing bulwarks on the ſea-beat coaſt?
See the long walls extending to the main,
No God conſulted, and no victim ſlain!
Their fame ſhall fill the world's remoteſt ends;
Wide, as the morn her golden beam extends.
While old *Laömedon*'s divine abodes,
Whoſe radiant ſtructures rais'd by lab'ring Gods,
Shall, raz'd and loſt, in long oblivion ſleep.
Thus ſpoke the hoary monarch of the deep.
Th' Almighty thund'rer with a frown replies,
That clouds the world, and blackens half the ſkies.
Strong God of Ocean! thou, whoſe rage can make
The ſolid earth's eternal baſis ſhake!
What cauſe of fear from mortal works cou'd move
The meaneſt ſubject of our realms above?

—— All fountains of the deep
Broke up, ſhall heave the ocean to uſurp
Beyond all bounds, 'till inundation riſe
Above the higheſt hills: Then ſhall this mount
Of *Paradiſe* by mighty waves be mov'd
Out of its place, puſh'd by the horned flood,
With all its verdure ſpoil'd, and trees adrift,
Down the great river to the op'ning gulph,
And there take root, an iſland ſalt and bare,
The haunt of ſeals and orcs, and ſea-mews clang.

Where-

Where-e'er the ſun's refulgent rays are caſt,
Thy pow'r is honour'd, and thy fame ſhall laſt.
But yon' proud work no future age ſhall view,
No trace remain where once thy glory grew.
The ſapp'd foundations by thy force ſhall fall,
And whelm'd beneath thy waves, drop the huge wall:
Vaſt drifts of ſand ſhall change the former ſhore;
The ruin vaniſh'd, and the name no more.

Thus they in heav'n: while, o'er the *Grecian* train,
The rolling ſun deſcending to the main
Beheld the finiſh'd work. Their bulls they ſlew;
Black from the tents the ſav'ry vapours flew.
And now the fleet, arriv'd from *Lemnos'* ſtrands,
With *Bacchus'* bleſſings chear'd the gen'rous bands.
Of fragrant wines the rich *Eunæus* ſent
A thouſand meaſures to the royal tent.
(*Eunæus*, whom *Hypſipyle* of yore
To *Jaſon*, ſhepherd of his people, bore.)

V. 561. *And now the fleet*, &c.] The verſes from hence to the end of the book, afford us the knowledge of ſome points of hiſtory and antiquity. As that *Jaſon* had a ſon by *Hypſipyle*, who ſucceeded his mother in the kingdom of *Lemnos*: That the iſle of *Lemnos* was anciently famous for its wines, and drove a traffic in them; and that coined money was not in uſe in the time of the *Trojan* war, but the trade of countries carried on by exchange in groſs, braſs, oxen, ſlaves, *&c.* I muſt not forget the particular term uſed here for ſlave, ἀνδράποδον, which is literally the ſame with our modern word *footman*.

The

The reſt they purchas'd at their proper coſt,
And well the plenteous freight ſupply'd the hoſt:
Each, in exchange, proportion'd treaſures gave;
Some braſs, or iron, ſome an ox, or ſlave.
All night they feaſt, the *Greek* and *Trojan* pow'rs;
Thoſe on the fields, and theſe within their tow'rs.
But *Jove* averſe the ſigns of wrath diſplay'd,
And ſhot red light'nings thro' the gloomy ſhade:
Humbled they ſtood; pale horror ſeiz'd on all,
While the deep thunder ſhook th' aërial hall.
Each pour'd to *Jove* before the bowl was crown'd,
And large libations drench'd the thirſty ground;
Then late refreſh'd with ſleep from toils of fight,
Enjoy'd the balmy bleſſings of the night.

V. 573. *But* Jove *averſe*, &c.] The ſigns by which *Jupiter* here ſhews his wrath againſt the *Grecians*, are a prelude to thoſe more open declarations of his anger which follow in the next book, and prepare the mind of the reader for that machine, which might otherwiſe ſeem too bold and violent.

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The Fight being again begun by ye advantage of ye Grecs Jupiter lets fall Thunder at ye feet of Diomeds Horses y^t Nestor who accompanys him is so terrify'd at it that he Obliges him to quit ye Field of Battle of wch ye Trojans remain Masters BVII

THE EIGHTH BOOK OF THE ILIAD.

The ARGUMENT.

The ſecond battle, and the diſtreſs of the *Greeks*.

JUPITER *aſſembles a council of the Deities, and threatens them with the pains of* Tartarus *if they aſſiſt either ſide:* Minerva *only obtains of him that ſhe may direct the* Greeks *by her counſels. The armies join battle;* Jupiter *on mount* Ida *weighs in his balance the fates of both, and affrights the* Greeks *with his thunders and lightnings.* Neſtor *alone continues in the field in great danger;* Diomed *relieves him; whoſe exploits, and thoſe of* Hector, *are excellently deſcribed.* Juno *endeavours to animate* Neptune *to the aſſiſtance of the* Greeks, *but in vain. The acts of* Teucer, *who is at length wounded by* Hector, *and carried off.* Juno *and* Minerva *prepare to aid the* Grecians, *but are reſtrained by* Iris, *ſent from* Jupiter. *The night puts an end to the battle.* Hector *continues in the field, (the* Greeks *being driven to their fortification before the ſhips) and gives orders to keep the watch all night in the camp, to prevent the enemy from reimbarking and eſcaping by flight. They kindle fires throughout the field, and paſs the night under arms.*

The time *of ſeven and twenty days is employed from the opening of the Poem to the end of this book. The* ſcene *here (except of the celeſtial machines) lies in the field toward the ſea-ſhore.*

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THE

THE

*EIGHTH BOOK

OF THE

ILIAD.

AURORA now, fair daughter of the dawn,
Sprinkled with roſy light the dewy lawn;
When *Jove* conven'd the ſenate of the ſkies,
Where high *Olympus'* cloudy tops ariſe.

The

* *Homer*, like moſt of the *Greeks*, is thought to have travelled into *Ægypt*, and brought from the prieſts there, not only their learning, but their manner of conveying it in fables and hieroglyphicks. This is neceſſary to be conſidered by thoſe who would thoroughly penetrate into the beauty and deſign of many parts of this author: For whoever reflects that this was the mode of learning in thoſe times, will make no doubt but there are ſeveral myſteries both of natural and moral philoſophy involv'd in his fictions, which otherwiſe in the literal meaning appear

The Sire of Gods his awful ſilence broke;
The heav'ns attentive trembled as he ſpoke.
Celeſtial ſtates, immortal Gods! give ear,
Hear our decree, and rev'rence what you hear;
The fix'd decree which not all heav'n can move:
Thou Fate! fulfil it; and, ye pow'rs! approve;
What God but enters yon' forbidden field,
Who yields aſſiſtance, or but wills to yield;
Back to the ſkies with ſhame he ſhall be driv'n,
Gaſh'd with diſhoneſt wounds, the ſcorn of heav'n:
Or far, oh far from ſteep *Olympus* thrown,
Low in the dark *Tartarean* gulf ſhall groan,

With

appear too trivial or irrational; and it is but juſt, when theſe are not plain or immediately intelligible, to imagine that ſomething of this kind may be hid under them. Nevertheleſs, as *Homer* travelled not with a direct view of writing philoſophy or theology, ſo he might often uſe theſe hieroglyphical fables and traditions as embelliſhments of his poetry only, without taking the pains to open their myſtical meaning to his readers, and perhaps without diving very deeply into it himſelf.

V. 16. *Low in the dark* Tartarean *Gulf*, &c.] This opinion of *Tartarus*, the place of torture for the impious after death, might be taken from the *Egyptians:* for it ſeems not improbable, as ſome writers have obſerved, that ſome tradition might then be ſpread in the eaſtern world, of the fall of the angels, the puniſhment of the damned, and other ſacred truths which were afterwards more fully explained and taught by the Prophets and Apoſtles. Theſe *Homer* ſeems to allude to in this and other paſſages; as where *Vulcan* is ſaid to be precipitated from heaven in the firſt book, where *Jupiter* threatens

With burning chains fix'd to the brazen floors,
And lock'd by hell's inexorable doors;
As deep beneath th' infernal centre hurl'd,
As from that centre to th' æthereal world.
Let him who tempts me, dread thoſe dire abodes;
And know, th' Almighty is the God of Gods.
League all your forces then, ye pow'rs above,
Join all, and try th' omnipotence of *Jove:*
Let down our golden, everlaſting chain,
Whoſe ſtrong embrace holds heav'n, and earth, and main:

Strive

threatens *Mars* with *Tartarus* in the fifth, and where the Dæmon of Diſcord is caſt out of heaven in the nineteenth. *Virgil* has tranſlated a part of theſe lines in the ſixth *Æneid.*

——Tum Tartarus ipſe
Bis patet in præceps tantum, tenditque ſub umbras,
Quantus ad æthereum cæli ſuſpectus Olympum.

And *Milton* in his firſt book,

As far remov'd from God and light of heav'n,
As from the centre thrice to th' utmoſt pole.

It may not be unpleaſing juſt to obſerve the gradation in theſe three great Poets, as if they had vied with each other, in extending this idea of the depth of hell. *Homer* ſays as far, *Virgil* twice as far, *Milton* thrice.

V. 25. *Let down our golden, everlaſting chain.*] The various opinions of the ancients concerning this paſſage are collected by *Euſtathius.* *Jupiter* ſays, *If he holds this chain of gold, the force of all the Gods is unable to draw him down, but he can draw up them, the ſeas,*

Strive all, of mortal and immortal birth,
To drag, by this, the Thund'rer down to earth:
Ye

ſeas, and the earth, and cauſe the whole univerſe to hang unactive. Some think that *Jupiter* ſignifies the *Æther*, the golden chain the *Sun:* If the *Æther* did not temper the rays of the ſun as they paſs thro' it, his beams would not only drink up and exhale the Ocean in vapours, but alſo exhale the moiſture from the veins of the earth, which is the cement that holds it together: by which means the whole creation would become unactive, and all its powers ſuſpended.

Others affirm, that by this golden chain may be meant the days of the world's duration, ἡμέρας ἀιῶνος, which are as it were painted by the luſtre of the ſun, and follow one another in a ſucceſſive chain till they arrive at their final period: While *Jupiter* or the *Æther* (which the ancients call the ſoul of all things) ſtill remains unchanged.

Plato in his *Theætetus* ſays, that by this golden chain is meant the ſun, whoſe rays enliven all nature, and cement the parts of the univerſe.

The *Stoicks* will have it, that by *Jupiter* is implied deſtiny, which over-rules every thing both upon and above the earth.

Others (delighted with their own conceits) imagine that *Homer* intended to repreſent the excellence of monarchy; that the ſceptre ought to be ſwayed by one hand, and that all the wheels of government ſhould be put in motion by one perſon.

But I fancy a much better interpretation may be found for this, if we allow (as there is great reaſon to believe) that the *Ægyptians* underſtood the true ſyſtem of the world, and that *Pythagoras* firſt learned it from them. They held that the planets were kept in their orbits by gravitation upon the ſun, which was therefore called *Jovis carcer*; and ſometimes by the ſun (as *Macrobius* informs us) is meant *Jupiter* himſelf:
We

Ye ſtrive in vain! If I but ſtretch this hand,
I heave the Gods, the Ocean, and the Land;
I fix the chain to great *Olympus'* height,
And the vaſt world hangs trembling in my ſight!
For ſuch I reign, unbounded and above;
And ſuch are Men, and Gods, compar'd to *Jove.*

Th' Almighty ſpoke, nor durſt the pow'rs reply,
A rev'rend horror ſilenc'd all the ſky;
Trembling they ſtood before their ſovereign's look;
At length his beſt-belov'd, the pow'r of *Wiſdom*, ſpoke.

We ſee too that the moſt prevailing opinion of antiquity fixes it to the *ſun*; ſo that I think it will be no ſtrained interpretation to ſay, that by the inability of the Gods to pull *Jupiter* out of his place with this *catena*, may be underſtood the ſuperior attractive force of the ſun, whereby he continues unmoved, and draws all the reſt of the planets towards him.

V. 35. *Th' Almighty ſpoke.*] *Homer* in this whole paſſage plainly ſhews his belief of one ſupreme, omnipotent God, whom he introduces with a majeſty and ſuperiority worthy the great ruler of the univerſe. Accordingly *Juſtin Martyr* cites it as a proof of our author's attributing the power and government of all things to one firſt God, whoſe divinity is ſo far ſuperior to all other Deities, that, if compared to him, they may be ranked among mortals. *Admon. ad gentes.* Upon this account, and with the authority of that learned father, I have ventured to apply to *Jupiter* in this place ſuch appellatives as are ſuitable to the ſupreme Deity: a practice I would be cautious of uſing in many other paſſages, where the notions and deſcriptions of our Author muſt be owned to be unworthy of the divinity.

Oh firſt and greateſt! God, by Gods ador'd!
We own thy might, our father and our Lord!
But ah! permit to pity human ſtate:
If not to help, at leaſt lament their fate.
From fields forbidden we ſubmiſs refrain,
With arms unaiding mourn our *Argives* ſlain;
Yet grant my counſels ſtill their breaſts may move,
Or all muſt periſh in the wrath of *Jove*.

The cloud-compelling God her ſuit approv'd,
And ſmil'd ſuperior on his beſt-belov'd.
Then call'd his courſers, and his chariot took;
The ſtedfaſt firmament beneath them ſhook:
Rapt by th' æthereal ſteeds the chariot roll'd;
Braſs were their hoofs, their curling manes of gold.
Of heav'n's undroſſy gold the God's array
Refulgent, flaſh'd intolerable day.
High on the throne he ſhines: His courſers fly
Between th' extended earth and ſtarry ſky.

V. 39. *O firſt and greateſt!* &c.] *Homer* is not only to be admired for keeping up the characters of his Heroes, but for adapting his ſpeeches to the characters of his Gods. Had *Juno* here given the reply, ſhe would have begun with ſome mark of reſentment, but *Pallas* is all ſubmiſſion; *Juno* would probably have contradicted him, but *Pallas* only begs leave to be ſorry for thoſe whom ſhe muſt not aſſiſt; *Juno* would have ſpoken with the prerogative of a wife, but *Pallas* makes her addreſs with the obſequiouſneſs of a prudent daughter. *Euſtathius.*

But

But when to *Ida*'s topmaſt height he came,
(Fair nurſe of fountains, and of ſavage game)
Where o'er her pointed ſummits proudly rais'd,
His ſane breath'd odours, and his altar blaz'd:
There, from his radiant car, the ſacred Sire
Of Gods and men releas'd the ſteeds of fire:
Blue ambient miſts th' immortal ſteeds embrac'd;
High on the cloudy point his ſeat he plac'd;
Thence his broad eye the ſubject world ſurveys,
The town, and tents, and navigable ſeas.
Now had the *Grecians* ſnatch'd a ſhort repaſte,
And buckled on their ſhining arms with haſte.
Troy rouz'd as ſoon; for on this dreadful day
The fate of fathers, wives, and infants lay.

V. 69. *For on this dreadful day The fate of fathers, wives, and infants lay.*] It may be neceſſary to explain, why the *Trojans* thought themſelves obliged to fight in order to defend their wives and children. One would think they might have kept within their walls; the *Grecians* made no attempt to batter them, neither were they inveſted; and the country was open on all ſides, except towards the ſea, to give them proviſions. The moſt natural thought is, that they and their auxiliaries, being very numerous, could not ſubſiſt but from a large country about them; and perhaps not without the ſea, and the rivers, where the *Greeks* encamped: That in time the *Greeks* would have ſurrounded them, and blocked up every avenue to their town: That they thought themſelves obliged to defend the country with all the inhabitants of it; and that indeed at firſt this was rather a war between two nations, and became not properly a ſiege till afterwards.

The

The gates unfolding pour forth all their train;
Squadrons on ſquadrons cloud the duſky plain.
Men, ſteeds, and chariots ſhake the trembling ground;
The tumult thickens, and the ſkies reſound.
And now with ſhouts the ſhocking armies clos'd,
To lances lances, ſhields to ſhields oppos'd,
Hoſt againſt hoſt with ſhadowy legions drew,
The ſounding darts in iron tempeſts flew,
Victors and vanquiſh'd join promiſcuous cries,
Triumphant ſhouts and dying groans ariſe;
With ſtreaming blood the ſlipp'ry fields are dy'd,
And ſlaughter'd heroes ſwell the dreadful tide.
Long as the morning beams encreaſing bright,
O'er heav'n's clear azure ſpread the ſacred light;
Commutual death the fate of war confounds,
Each adverſe battle goar'd with equal wounds.

V. 71. *The gates unfolding*, &c.] There is a wonderful ſublimity in theſe lines; one ſees in the deſcription the gates of a warlike city thrown open, and an army pouring forth; and hears the trampling of men and horſes ruſhing to the battle.

Theſe verſes are, as *Euſtathius* obſerves, only a repetition of a former paſſage; which ſhews that the poet was particularly pleaſed with them, and that he was not aſhamed of a repetition, when he could not expreſs the ſame image more happily than he had already done.

V. 84. *The ſacred light.*] *Homer* deſcribing the advance of the day from morning till noon, calls it ἱερὸν, or ſacred, ſays *Euſtathius*, who gives this reaſon for it, becauſe that part of the day was allotted to ſacrifice and religious worſhip.

But

But when the ſun the height of heav'n aſcends;
The Sire of Gods his golden ſcales ſuſpends,

With

V. 88. *The Sire of Gods his golden ſcales ſuſpends.*] This figure, repreſenting God as weighing the deſtinies of men in his balances, was firſt made uſe of in holy writ. In the book of *Job*, which is acknowledged to be one of the moſt ancient of the ſcriptures, he prays to be *weighed in an even balance, that God may know his integrity. Daniel* declares from God to *Belſhazzar, thou art weighed in the balances, and found light.* And *Proverbs*, ch. 16. v. 11. *A juſt weight and balance are the Lord's.* Our author has it again in the twenty ſecond *Iliad*, and it appeared ſo beautiful to ſucceeding Poets, that *Æſchylus* (as we are told by *Plutarch de aud. Poetis)* writ a whole tragedy upon this foundation, which he called *Pſychoſtaſia*, or the *weighing of ſouls.* In this he introduced *Thetis* and *Aurora* ſtanding on either ſide of *Jupiter*'s ſcales, and praying each for her ſon while the heroes fought.

Καὶ τότε δὴ χρύσεια πάλην ἐ τίταινε τάλαντα,
Ἐν δ' ἐτίθει δύο κῆρε ταναηλεγέος θανάτοιο,
Ἕλκε δὲ μέσσα λαβών· ῥέπε δ' Ἑκτορος αἴσιμον ἦμαρ.

It has been copied by *Virgil* in the laſt *Æneid.*

Jupiter ipſe duas æquato examine lances
Suſtinet, & fata imponit diverſa duorum:
Quem damnet labor, & quo vergat pondere lethum.

I cannot agree with Madam *Dacier* that theſe verſes are inferior to *Homer*'s; but *Macrobius* obſerves with ſome colour, that the application of them is not ſo juſt as in our author; for *Virgil* had made *Juno* ſay before, that *Turnus* would certainly periſh.

Nunc juvenem imparibus video concurrere fatis,
Parcarumque dies & vis inimica propinquat.

So

With equal hand: In theſe explor'd the fate
Of *Greece* and *Troy*, and pois'd the mighty weight. 90
Preſs'd

So that there was leſs reaſon for weighing his fate with that of *Æneas* after that declaration. *Scaliger* trifles miſerably, when he ſays *Juno* might have learned this from the fates, tho' *Jupiter* did not know it, before he conſulted them by weighing the ſcales. But *Macrobius*'s excuſe in behalf of *Virgil* is much better worth regard: I ſhall tranſcribe it entire, as it is perhaps the fineſt period in all that author. *Hæc & alia ignoſcenda Virgilio, qui ſtudii circa Homerum nimietate excedit modum. Et revera non poterat non in aliquibus minor videri, qui per omnem poëſim ſuam hoc uno eſt præcipuè uſus archetypo. Acriter enim in Homerum oculos intendit, ut æmularetur ejus non modò magnitudinem ſed & ſimplicitatem, & præſentiam orationis, & tacitam majeſtatem. Hinc diverſarum inter heroas ſuas perſonarum varia magnificatio, hinc Deorum interpoſitio, hinc autoritas fabuloſa, hinc affectuum naturalium expreſſio, hinc monumentorum perſecutio, hinc parabolarum exaggeratio, hinc torrentis orationis ſonitus, hinc rerum ſingularum cum ſplendore faſtidium.* Sat. l. 5. c. 13.

As to the aſcent or deſcent of the ſcales, *Euſtathius* explains it in this manner. The deſcent of the ſcale toward earth ſignifies unhappineſs and death, the earth being the place of misfortune and mortality; the mounting of it ſignifies proſperity and life, the ſuperior regions being the ſeats of felicity and immortality.

Milton has admirably improved upon this fine fiction, and with an alteration agreeable to a Chriſtian Poet. He feigns that the Almighty weighed *Satan* in ſuch ſcales, but judiciouſly makes this difference, that the mounting of his ſcale denoted ill ſucceſs; whereas the ſame circumſtance in *Homer* points the victory. His reaſon was, becauſe *Satan* was immortal, and therefore the ſinking of the ſcale could not ſignify death,
but

Preſs'd with its load, the *Grecian* balance lies
Low ſunk on earth, the *Trojan* ſtrikes the ſkies.
Then *Jove* from *Ida*'s top his horrors ſpreads;
The clouds burſt dreadful o'er the *Grecian* heads;
Thick

but the mounting of it did his *lightneſs*, conformable to the expreſſion we juſt now cited from *Daniel*.

Th' eternal to prevent ſuch horrid fray,
Hung forth in heav'n his golden ſcales, yet ſeen
Between *Aſtræa* and the *Scorpion* ſign:
Wherein all things created firſt he weigh'd,
The pendulous round earth, with balanc'd air,
In counterpoiſe; now ponders all events,
Battles and realms: In theſe he put two weights
The ſequel each of parting and of fight:
The latter quick up flew, and kick'd the beam.

I believe upon the whole this may with juſtice be preferred both to *Homer*'s and *Virgil*'s, on account of the beautiful alluſion to the ſign of *Libra* in the heavens, and that noble imagination of the Maker's weighing the whole world at the creation, and all the events of it ſince; ſo correſpondent at once to philoſophy, and to the ſtyle of the ſcriptures.

V. 93. *Then* Jove *from* Ida's *top*, &c.] This diſtreſs of the *Greeks* being ſuppoſed, *Jupiter*'s preſence was abſolutely neceſſary to bring them into it: for the inferior Gods that were friendly to *Greece* were rather more in number and ſuperior in force to thoſe that favoured *Troy*; and the Poet had ſhewed before, when both armies were left to themſelves, that the *Greeks* could overcome the *Trojans*; beſides, it would have been an indelible reflection upon his countrymen to have been vanquiſhed by a ſmaller number. Therefore nothing leſs than the immediate interpoſition of *Jupiter* was requiſite, which ſhews the wonderful addreſs of the Poet in his machinery. *Virgil* makes *Turnus* ſay in the laſt *Æneid*,

Thick light'nings flaſh; the mutt'ring thunder rolls; 95
Their ſtrength he withers, and unmans their ſouls.

Before

—— *Dii me terrent & Jupiter hoſtis.*

And indeed this defeat of the *Greeks* ſeems more to their glory than all their victories, ſince even *Jupiter*'s omnipotence could with difficulty effect it.

V. 95. *Thick lightnings flaſh.*] This notion of *Jupiter*'s declaring againſt the *Greeks* by thunder and lightning is drawn (ſays *Dacier*) from truth itſelf: *Sam. 1. ch. 7. And as* Samuel *was offering up the burnt offering, the* Philiſtines *drew near to battle againſt* Iſrael: *But the Lord thundered with a great thunder on that day upon the* Philiſtines, *and diſcomfited them, and they were ſmitten before* Iſrael. To which may be added that in the 18th Pſalm: *The Lord thundered in the heavens, and the Higheſt gave his voice; hailſtones and coals of fire. Yea, he ſent out his arrows and ſcattered them; he ſhot out lightnings and diſcomfited them.*

Upon occaſion of the various ſucceſſes given by *Jupiter*, now to *Grecians*, now to *Trojans*, whom he ſuffers to periſh interchangeably; ſome have fancied this ſuppoſition injurious to the nature of the ſovereign being, as repreſenting him variable or inconſtant in his rewards and puniſhments. It may be anſwered, that as God makes uſe of ſome people to chaſtiſe others, and none are totally void of crimes, he often decrees to puniſh thoſe very perſons for leſſer ſins, whom he makes his inſtruments to puniſh others for greater: ſo purging them from their own iniquities before they become worthy to be chaſtiſers of other men's. This is the caſe of the *Greeks* here, whom *Jupiter* permits to ſuffer many ways, tho' he had deſtined them to revenge the rape of *Helen* upon *Troy*. There is a hiſtory in the Bible juſt of this nature. In the 20th chapter of *Judges*, the *Iſraelites* are commanded to make war againſt the tribe of *Benjamin*, to puniſh a rape on the wife of a *Levite* committed in the city of *Gibeah*: When they have laid

ſiege

Before his wrath the trembling hoſts retire;
The God in terrors, and the ſkies on fire.
Nor great *Idomeneus* that ſight could bear,
Nor each ſtern *Ajax*, thunderbolts of war:
Nor he, the King of Men, th' alarm ſuſtain'd;
Neſtor alone amidſt the ſtorm remain'd.
Unwilling he remain'd, for *Paris'* dart
Had pierc'd his courſer in a mortal part;
Fix'd in the forehead where the ſpringing mane
Curl'd o'er the brow, it ſtung him to the brain;

ſiege to the place, the *Benjamites* ſally upon them with ſo much vigour, that a great number of the beſiegers are deſtroyed: They are aſtoniſhed at theſe defeats, as having undertaken the ſiege in obedience to the command of God: But they are ſtill ordered to perſiſt, 'till at length they burn the city, and almoſt extinguiſh the race of *Benjamin*. There are many inſtances in ſcripture, where heaven is repreſented to change its decrees according to the repentance or relapſes of men: *Hezekias* is ordered to prepare for death, and afterwards fifteen years are added to his life. It is foretold to *Achab*, that he ſhall periſh miſerably, and then upon his humiliation God defers the puniſhment till the reign of his ſucceſſor, &c.

I muſt confeſs, that in comparing paſſages of the ſacred books with our Author, one ought to uſe a great deal of caution and reſpect. If there are ſome places in ſcripture that in compliance to human underſtanding repreſent the Deity as acting by motives like thoſe of men; there are infinitely more that ſhew him as he is, all perfection, juſtice, and beneficence; whereas in *Homer* the general tenor of the poem repreſents *Jupiter* as a being ſubject to paſſion, inequality, and imperfection. I think M. *Dacier* has carried theſe compariſons too far, and is too zealous to defend him upon every occaſion in the points of theology and doctrine.

Mad with his anguiſh he begins to rear,
Paw with his hoofs aloft, and laſh the air.
Scarce had his faulchion cut the reins, and freed
Th' encumber'd chariot from the dying ſteed,
When dreadful *Hector*, thund'ring thro' the war,
Pour'd to the tumult on his whirling car.
That day had ſtretch'd beneath his matchleſs hand
The hoary monarch of the *Pylian* band,
But *Diomed* beheld; from forth the crowd
He ruſh'd, and on *Ulyſſes* call'd aloud.
Whither, oh whither does *Ulyſſes* run?
Oh flight unworthy great *Laërtes'* ſon!
Mix'd with the vulgar ſhall thy fate be found,
Pierc'd in the back, a vile, diſhoneſt wound?

V. 115. *But* Diomed *beheld.*] The whole following ſtory of *Neſtor* and *Diomed* is admirably contrived to raiſe the character of the latter. He maintains his intrepidity, and ventures ſingly to bring off the old hero, notwithſtanding the general conſternation. The art of *Homer* will appear wonderful to any one who conſiders all the circumſtances of this part, and by what degrees he reconciles this flight of *Diomed* to that undaunted character. The thunderbolt falls juſt before him; that is not enough; *Neſtor* adviſes him to ſubmit to heaven; this does not prevail, he cannot bear the thoughts of flight; *Neſtor* drives back the chariot without his conſent; he is again inclined to go on till *Jupiter* again declares againſt him. Theſe two heroes are very artfully placed together, becauſe none but a perſon of *Neſtor's* authority and wiſdom ſhould have prevailed upon *Diomed* to retreat: A younger warrior could not ſo well in honour have given him ſuch counſel, and from no other would he have taken it. To cauſe *Diomed* to fly, required both the counſel of *Neſtor*, and the thunder of *Jupiter*.

Oh

Oh turn, and ſave from *Hector*'s direful rage
The glory of the *Greeks*, the *Pylian* ſage.
His fruitleſs words are loſt unheard in air;
Ulyſſes ſeeks the ſhips, and ſhelters there.
But bold *Tydides* to the reſcue goes,
A ſingle warrior 'midſt a hoſt of foes;
Before the courſers with a ſudden ſpring
He leap'd, and anxious thus beſpoke the King.
Great perils, father! wait th' unequal fight;
Theſe younger champions will oppreſs thy might.
Thy veins no more with ancient vigour glow,
Weak is thy ſervant, and thy courſers ſlow.

V. 121. *O turn and ſave*, &c.] There is a decorum in making *Diomed* call *Ulyſſes* to the aſſiſtance of his brother ſage; for who better knew the importance of *Neſtor* than *Ulyſſes*? But the queſtion is, whether *Ulyſſes* did not drop *Neſtor*, as one great miniſter would do another, and fancied he ſhould be the wiſe man when the other was gone? *Euſtathius* indeed is of opinion that *Homer* meant not to caſt any aſperſion on *Ulyſſes*, nor would have given him ſo many noble appellations, when in the ſame breath he reflected upon his courage. But perhaps the contrary opinion may be ill grounded, if we obſerve the manner of *Homer*'s expreſſion, *Diomed* called *Ulyſſes*, but *Ulyſſes* was deaf, he *did not hear*; and whereas the Poet ſays of the reſt, that they had not the *hardineſs* to ſtay, *Ulyſſes* is not only ſaid to *fly*, but παρήϊξεν, to make *violent haſte* towards the navy. *Ovid* at leaſt underſtood it thus, for he puts an objection in *Ajax*'s mouth, *Metam.* 13. drawn from this paſſage, which would have been improper, had not *Ulyſſes* made more ſpeed than he ought; ſince *Ajax* on the ſame occaſion retreated as well as he.

Then haſte, aſcend my ſeat, and from the car
Obſerve the ſteeds of *Tros*, renown'd in war,
Practis'd alike to turn, to ſtop, to chaſe,
To dare the fight, or urge the rapid race:
Theſe late obey'd *Æneas'* guiding rein;
Leave thou thy chariot to our faithful train:
With theſe againſt yon' *Trojans* will we go,
Nor ſhall great *Hector* want an equal foe;
Fierce as he is, ev'n he may learn to fear
The thirſty fury of my flying ſpear.
Thus ſaid the chief; and *Neſtor*, ſkill'd in war,
Approves his counſel, and aſcends the car:
The ſteeds he left, their truſty ſervants hold;
Eurymedon, and *Sthenelus* the bold.
The rev'rend charioteer directs the courſe,
And ſtrains his aged arm to laſh the horſe.
Hector they face; unknowing how to fear,
Fierce he drove on; *Tydides* whirl'd his ſpear.
The ſpear with erring haſte miſtook its way,
But plung'd in *Eniopeus'* boſom lay.
His opening hand in death forſakes the rein;
The ſteeds fly back: He falls, and ſpurns the plain.

V. 142. *The thirſty fury of my flying ſpear.*] *Homer* has figures of that boldneſs which it is impoſſible to preſerve in another language. The words in the original are Δορυ μαινεται, Hector *ſhall ſee if my ſpear be mad in my hands.* The tranſlation pretends only to have taken ſome ſhadow of this, in animating the ſpear, giving it *fury*, and ſtrengthening the figure with the epithet *thirſty*.

Great

Great *Hector* ſorrows for his ſervant kill'd,
Yet unreveng'd permits to preſs the field;
Till to ſupply his place and rule the car,
Roſe *Archeptolemus*, the fierce in war.
And now had death and horror covered all;
Like tim'rous flocks the *Trojans* in their wall
Inclos'd had bled: but *Jove* with awful ſound
Roll'd the the big thunder o'er the vaſt profound:
Full in *Tydides'* face the light'ning flew;
The ground before him flam'd with ſulphur blue;

The

V. 159. *And now had death*, &c.] *Euſtathius* obſerves how wonderful *Homer* ſtill advances the character of *Diomed:* When all the leaders of *Greece* were retreated, the Poet ſays that had not *Jupiter* interpoſed, *Diomed* alone had driven the whole army of *Troy* to their walls; and with his ſingle hand have vanquiſhed an army.

V. 164. *The ground before him flam'd.*] Here is a battle deſcribed with ſo much fire, that the warmeſt imagination of an able painter cannot add a circumſtance to heighten the ſurprize or horror of the picture. Here is what they call the *Fracas*, or hurry and tumult of the action in the utmoſt ſtrength of colouring, upon the fore-ground; and the *repoſe* and *ſolemnity* at a diſtance, with great propriety and judgment. Firſt, in the *Elogiment*, we behold *Jupiter* in golden armour, ſurrounded with glory, upon the ſummit of mount *Ida*; his chariot and horſes by him, wrapt in dark clouds. In the next place below the horizon, appear the clouds rolling and opening, through which the lightning flaſhes in the face of the *Greeks*, who are flying on all ſides; *Agamemnon* and the reſt of the commanders in the rear, in poſtures of aſtoniſhment. Towards the middle of the piece, we ſee *Neſtor* in the utmoſt diſtreſs, one of his horſes having a deadly wound

The quiv'ring ſteeds fell proſtrate at the ſight;
And *Neſtor*'s trembling hand confeſs'd his fright:
He dropt the reins; and ſhook with ſacred dread,
Thus, turning, warn'd th' intrepid *Diomed*.

O chief! too daring in thy friend's defence,
Retire adviſ'd, and urge the chariot hence.
This day, averſe, the ſov'reign of the ſkies
Aſſiſts great *Hector*, and our palm denies.
Some other ſun may ſee the happier hour,
When *Greece* ſhall conquer by his heav'nly pow'r.
'Tis not in man his fix'd decree to move:
The great will glory to ſubmit to *Jove*.

O rev'rend Prince! (*Tydides* thus replies)
Thy years are awful, and thy words are wiſe.
But ah, what grief! ſhould haughty *Hector* boaſt,
I fled inglorious to the guarded coaſt.

in the forehead with a dart, which makes him rear and writhe, and diſorder the reſt. *Neſtor* is cutting the harneſs with his ſword, while *Hector* advances driving full ſpeed. *Diomed* interpoſes, in an action of the utmoſt fierceneſs and intrepidity: Theſe two heroes make the principal figures and ſubject of the picture. A burning thunderbolt falls juſt before the feet of *Diomed*'s horſes, from whence a horrid flame of ſulphur ariſes.

This is only a ſpecimen of a ſingle picture deſigned by *Homer*, out of the many with which he has beautified the Iliad. And indeed every thing is ſo natural and ſo lively, that the Hiſtory-painter would generally have no more to do but to delineate the forms, and copy the circumſtances, juſt as he finds them deſcribed by this great maſter. We cannot therefore wonder at what has been ſo often ſaid of *Homer*'s furniſhing ideas to the moſt famous Painters of antiquity.

Before

Before that dire diſgrace ſhall blaſt my fame,
O'erwhelm me, earth! and hide a warrior's ſhame.
To whom *Gerenian Neſtor* thus reply'd:
Gods! can thy courage fear the *Phrygian*'s pride?
Hector may vaunt, but who ſhall heed the boaſt?
Not thoſe who felt thy arm, the *Dardan* hoſt;
Nor *Troy*, yet bleeding in her heroes loſt;
Not ev'n a *Phrygian* dame, who dreads the ſword
That laid in duſt her lov'd, lamented lord.
He ſaid; and haſty, o'er the gaſping throng
Drives the ſwift ſteeds; the chariot ſmoaks along.
The ſhouts of *Trojans* thicken in the wind;
The ſtorm of hiſſing jav'lins pours behind.
Then with a voice that ſhakes the ſolid ſkies,
Pleas'd *Hector* braves the warrior as he flies.
Go, mighty hero! grac'd above the reſt
In ſeats of council and the ſumptuous feaſt:
Now hope no more thoſe honours from thy train;
Go, leſs than woman, in the form of man!
To ſcale our walls, to wrap our tow'rs in flames,
To lead in exile the fair *Phrygian* dames,

V. 194. *The ſolid ſkies.*] *Homer* ſometimes calls the heavens *brazen*, οὐρανὸν πολύχαλκον, and *Jupiter*'s palace χαλκεβαλὲς δῶ. One might think from hence that the notion of the *ſolidity of the heavens*, which is indeed very ancient, had been generally received. The ſcripture uſes expreſſions agreeable to it, *A heaven of braſs*, and the *firmament*.

Thy once proud hopes, preſumptuous Prince! are fled;
This arm ſhall reach thy heart, and ſtretch thee dead.
Now fears diſſuade him, and now hopes invite,
To ſtop his courſers, and to ſtand the fight;
Thrice turn'd the chief, and thrice imperial *Jove*
On *Ida*'s ſummits thunder'd from above.
Great *Hector* heard; he ſaw the flaſhing light,
(The ſign of conqueſt) and thus urg'd the fight.
Hear ev'ry *Trojan*, *Lycian*, *Dardan* band,
All fam'd in war, and dreadful hand to hand.
Be mindful of the wreaths your arms have won,
Your great fore-fathers glories, and your own.
Heard ye the voice of *Jove*? Succeſs and fame
Await on *Troy*, on *Greece* eternal ſhame.
In vain they ſkulk behind their boaſted wall,
Weak bulwarks! deſtin'd by this arm to fall.
High o'er their ſlighted trench our ſteeds ſhall bound,
And paſs victorious o'er the levell'd mound.
Soon as before yon hollow ſhips we ſtand,
Fight each with flames, and toſs the blazing brand;
Till their proud navy wrapt in ſmoke and fires,
All *Greece*, encompaſs'd, in one blaze expires.
Furious he ſaid; then, bending o'er the yoke,
Encourag'd his proud ſteeds, while thus he ſpoke.

V. 214. *Heard ye the voice of* Jove?] It was a noble and effectual manner of encouraging the troops, by telling them that God was ſurely on their ſide: This, it ſeems, has been an ancient practice, as it has been uſed in modern times by thoſe who never read *Homer*.

Now

Now *Xanthus*, *Æthon*, *Lampus!* urge the chace,
And thou, *Pedargus!* prove thy gen'rous race:
Be fleet, be fearleſs, this important day,
And all your maſter's well-ſpent care repay.
For this, high fed in plenteous ſtalls ye ſtand,
Serv'd with pure wheat, and by a Princeſs' hand;
For this, my ſpouſe, of great *Aëtion*'s line,
So oft has ſteep'd the ſtrength'ning grain in wine.

Now

V. 226. *Now* Xanthus, Æthon, &c.] There have been Criticks who blame this manner, introduced by *Homer* and copied by *Virgil*, of making a hero addreſs his diſcourſe to his horſes. *Virgil* has given human ſentiments to the horſe of *Pallas*, and made him weep for the death of his maſter. In the tenth *Æneid*, *Mezentius* ſpeaks to his horſe in the ſame manner as *Hector* does here. Nay, he makes *Turnus* utter a ſpeech to his ſpear, and invoke it as a divinity. All this is agreeable to the art of oratory, which makes it a precept to ſpeak to every thing, and make every thing ſpeak; of which there are innumerable applauded inſtances in the moſt celebrated orators. Nothing can be more ſpirited and affecting than this enthuſiaſm of *Hector*, who, in the tranſport of his joy at the ſight of *Diomed* flying before him, breaks out into this apoſtrophe to his horſes as he is purſuing. And indeed the air of this whole ſpeech is agreeable to a man drunk with the hopes of ſucceſs, and promiſing himſelf a ſeries of conqueſts. He has in imagination already forced the *Grecian* retrenchments, ſet the fleet in flames, and deſtroyed the whole army.

V. 232. *For this my ſpouſe.*] There is (ſays M. *Dacier*) a ſecret beauty in this paſſage, which perhaps will only be perceived by thoſe who are particularly verſed in *Homer*. He deſcribes a Princeſs ſo tender in her love to her huſband, that ſhe takes care conſtantly to

go

Now ſwift purſue, now thunder uncontroll'd;
Give me to ſeize rich *Neſtor's* ſhield of gold;
From *Tydeus'* ſhoulders ſtrip the coſtly load,
Vulcanian arms, the labour of a God:
Theſe if we gain, then Victory, ye pow'rs!
This night, this glorious night, the fleet is ours.

That heard, deep anguiſh ſtung *Saturnia's* ſoul;
She ſhook her throne that ſhook the ſtarry pole:
And thus to *Neptune:* Thou, whoſe force can make
The ſtedfaſt earth from her foundations ſhake,
See'ſt thou the *Greeks* by fates unjuſt oppreſt,
Nor ſwells thy heart in that immortal breaſt?
Yet *Ægæ*, *Helicè*, thy pow'r obey,
And gifts unceaſing on thy altars lay.

Would

go and meet him at his return from every battle, and in the joy of ſeeing him again, runs to his horſes and gives them bread and wine as a teſtimony of her acknowledgment to them for bringing him back. Notwithſtanding the raillery that may be paſt upon this remark, I take a lady to be the beſt judge to what actions a woman may be carried by fondneſs to her huſband. *Homer* does not expreſly mention bread, but wheat; and the commentators are not agreed whether ſhe gives them wine to drink, or ſteeped the grain in it. *Hobbes* tranſlates it as I do.

V. 237. Vulcanian *Arms, the labour of a God.*] Theſe were the arms that *Diomed* had received from *Glaucus*, and a prize worthy *Hector*, being (as we are told in the ſixth book) entirely of gold. I do not remember any other place where the ſhield of *Neſtor* is celebrated by *Homer*.

V. 246. *Yet* Ægæ, Helicè.] Theſe were two cities of

Would all the Deities of *Greece* combine,
In vain the gloomy Thund'rer might repine:
Sole ſhould he ſit, with ſcarce a God to friend,
And ſee his *Trojans* to the ſhades deſcend:
Such be the ſcene from his *Idæan* bow'r;
Ungrateful proſpect to the ſullen pow'r!
Neptune with wrath rejects the raſh deſign:
What rage, what madneſs, furious Queen! is thine?
I war not with the Higheſt. All above
Submit and tremble at the hand of *Jove*.
Now god-like *Hector*, to whoſe matchleſs might
Jove gave the glory of the deſtin'd fight,
Squadrons on ſquadrons drives, and fills the fields
With cloſe-rang'd chariots, and with thicken'd ſhields.
Where the deep trench in length extended lay,
Compacted troops ſtand wedg'd in firm array,
A dreadful front! they ſhake the bands, and threat
With long-deſtroying flames the hoſtile fleet.
The King of Men, by *Juno*'s ſelf inſpir'd,
Toil'd thro' the tents, and all his army fir'd.

of *Greece* in which *Neptune* was particularly honoured, and in each of which there was a temple and a ſtatue of him.

V. 262. *Where the deep trench.*] That is to ſay, the ſpace betwixt the ditch and the wall was filled with the men and chariots of the *Greeks*: *Hector* not having yet paſt the ditch. *Euſtathius.*

Swift as he mov'd, he lifted in his hand
His purple robe, bright enſign of command.
High on the midmoſt bark the King appear'd;
There, from *Ulyſſes'* deck, his voice was heard.
To *Ajax* and *Achilles* reach'd the ſound,
Whoſe diſtant ſhips the guarded navy bound.
Oh *Argives!* ſhame of human race; he cry'd,
(The hollow veſſels to his voice reply'd)
Where now are all your glorious boaſts of yore,
Your haſty triumphs on the *Lemnian* ſhore?
Each fearleſs hero dares an hundred foes,
While the feaſt laſts, and while the goblet flows;
But who to meet one martial man is found,
When the fight rages, and the flames ſurround?

V. 269. *His purple robe.*] *Agamemnon* here addreſſes himſelf to the eyes of the army: his voice might have been loſt in the confuſion of the retreat, but the motion of this purple robe could not fail of attracting the regards of the ſoldiers. His ſpeech alſo is very remarkable; he firſt endeavours to ſhame them into courage, and then begs of *Jupiter* to give that courage ſucceſs; at leaſt ſo far as not to ſuffer the whole army to be deſtroyed. *Euſtathius.*

V. 270. *High on the midmoſt bark,* &c.] We learn from hence the ſituation of the ſhips of *Ulyſſes*, *Achilles*, and *Ajax*. The two latter, being the ſtrongeſt heroes of the army, were placed to defend either end of the fleet, as moſt obnoxious to the incurſions of the enemy; and *Ulyſſes*, being the ableſt head, was allotted the middle place, as more ſafe and convenient for the council, and that he might be the nearer, if any emergency required his advice. *Euſtathius*, *Spondanus.*

O mighty

O mighty *Jove!* oh Sire of the diſtreſs'd!
Was ever King like me, like me oppreſs'd?
With pow'r immenſe, with juſtice arm'd in vain;
My glory raviſh'd, and my people ſlain?
To thee my vows were breath'd from ev'ry ſhore;
What altar ſmoak'd not with our victims gore?
With fat of bulls I fed the conſtant flame,
And aſk'd deſtruction to the *Trojan* name.
Now, gracious God! far humbler our demand;
Give theſe at leaſt to 'ſcape from *Hector*'s hand,
And ſave the reliques of the *Grecian* land!
Thus pray'd the King, and heav'n's great Father heard
His vows, in bitterneſs of ſoul preferr'd;
The wrath appeas'd, by happy ſigns declares,
And gives the people to their monarch's pray'rs.
His eagle, ſacred bird of heav'n! he ſent,
A fawn his talons truſs'd (divine portent!)

High

V. 293. *Thus pray'd the King, and heav'n's great Father heard.*] It is to be obſerved in general, that *Homer* hardly ever makes his heroes ſucceed, unleſs they have firſt offered a prayer to heaven. Whether they engage in war, go upon an embaſſy, undertake a voyage; in a word, whatever they enterprize, they almoſt always ſupplicate ſome God; and whenever we find this omitted, we may expect ſome adverſity befal them in the courſe of the ſtory.

V. 297. *His eagle, ſacred bird!*] *Jupiter* upon the prayers of *Agamemnon* ſends an omen to encourage the *Greeks*. The application of it is obvious: The eagle ſignified *Hector*, the fawn denoted the fear and flight

of

High o'er the wond'ring hoſts he ſoar'd above,
Who paid their vows to *Panomphæan Jove:*
Then let the prey before his altar fall;
The *Greeks* beheld, and tranſport ſeiz'd on all:
Encourag'd by the ſign, the troops revive,
And fierce on *Troy* with doubled fury drive.
Tydides firſt, of all the *Grecian* force,
O'er the broad ditch impell'd his foaming horſe,
Pierc'd

of the *Greeks*, and being dropt at the altar of *Jupiter*, ſhewed that they would be ſaved by the protection of that God. The word πανομφαῖος (ſays *Euſtathius*) has a great ſignificancy in this place. The *Greeks* having juſt received this happy omen from *Jupiter*, were offering oblations to him under the title of the *Father of Oracles*. There may alſo be a natural reaſon for this appellation, as *Jupiter* ſignified the *Æther*, which is the vehicle of all ſounds.

Virgil has a fine imitation of this paſſage, but diverſified with many more circumſtances, where he makes *Juturna* ſhew a prodigy of the like nature to encourage the *Latins*, *Æn.* 12.

Namque volans rubrâ fulvus Jovis ales in æthrâ,
Litoreas agitabat aves, turbamque ſonantem
Agminis aligeri: ſubitò cum lapſus ad undas
Cycnum excellentem pedibus rapit improbus uncis.
Arrexere animos Itali: cunctæque volucres
Convertunt clamore fugam (mirabile viſu)
Ætheraque obſcurant pennis, hoſtemque per auras
Factâ nube premunt: donec vi victus & ipſo
Pondere defecit, prædamque ex unguibus ales
Projecit fluvio, penituſque in nubila fugit.

V. 305. Tydides *firſt.*] *Diomed*, as we have before ſeen, was the laſt that retreated from the thunder of *Jupiter*;

Pierc'd the deep ranks, their ſtrongeſt battle tore,
And dy'd his jav'lin red with *Trojan* gore.
Young *Ageläus* (*Phradmon* was his ſire)
With flying courſers ſhunn'd his dreadful ire:
Strook thro' the back the *Phrygian* fell oppreſt;
The dart drove on, and iſſu'd at his breaſt:
Headlong he quits the car; his arms reſound;
His pond'rous buckler thunders on the ground.
Forth ruſh a tide of *Greeks*, the paſſage freed;
Th' *Atridæ* firſt, th' *Ajaces* next ſucceed:
Meriones, like *Mars*, in arms renown'd,
And god-like *Idomen*, now paſs'd the mound;
Evæmon's ſon next iſſues to the foe,
And laſt, young *Teucer* with his bended bow.
Secure behind the *Telamonian* ſhield
The ſkilful archer wide ſurvey'd the field,

With

Jupiter; he is now the firſt that returns to the battle. It is worth while to obſerve the behaviour of the hero upon this occaſion: He retreats with the utmoſt reluctancy, and advances with the utmoſt ardour; he flies with greater impatience to meet danger, than he could before to put himſelf in ſafety. *Euſtathius.*

V. 321. *Secure behind the* Telamonian *ſhield.*] *Euſtathius* obſerves that *Teucer* being an excellent archer, and uſing only the bow, could not wear any arms which would encumber him, and render him leſs expedite in his archery. *Homer*, to ſecure him from the enemy, repreſents him as ſtanding behind *Ajax*'s ſhield, and ſhooting from thence. Thus the Poet gives us a new circumſtance of a battle, and tho' *Ajax* atchieves nothing himſelf, he maintains a ſuperiority over

With ev'ry ſhaft ſome hoſtile victim ſlew,
Then cloſe beneath the ſeven-fold orb withdrew:
The conſcious infant ſo, when fear alarms,
Retires for ſafety to the mother's arms.
Thus *Ajax* guards his brother in the field,
Moves as he moves, and turns the ſhining ſhield.
Who firſt by *Teucer*'s mortal arrows bled?
Orſilochus; then fell *Ormenus* dead:
The god-like *Lycophon* next preſs'd the plain,
With *Chromius*, *Dætor*, *Opheleſtes* ſlain:
Bold *Hamopäon* breathleſs ſunk to ground;
The bloody pile great *Melanippus* crown'd.
Heaps fell on heaps, ſad trophies of his art,
A *Trojan* ghoſt attending ev'ry dart.
Great *Agamemnon* views with joyful eye
The ranks grow thinner as his arrows fly:

over *Teucer*: *Ajax* may be ſaid to kill theſe *Trojans* with the arrows of *Teucer*.

There is alſo a wonderful tenderneſs in the ſimile with which he illuſtrates the retreat of *Teucer* behind the ſhield of *Ajax*: Such tender circumſtances ſoften the horrors of a battle, and diffuſe a ſort of ſerenity over the ſoul of the reader.

V. 337. *Great* Agamemnon *views*.] *Euſtathius* obſerves that *Homer* would here teach the duty of a General in a battle. He muſt obſerve the behaviour of his ſoldiers: He muſt honour the hero, reproach the coward, reduce the diſorderly; and for the encouragement of the deſerving, he muſt promiſe rewards, that deſert in arms may not be paid with glory only.

Oh

Oh youth for ever dear! (the monarch cry'd)
Thus, always thus, thy early worth be try'd;
Thy brave example ſhall retrieve our hoſt,
Thy country's ſaviour, and thy father's boaſt!
Sprung from an alien's bed thy ſire to grace,
The vig'rous offspring of a ſtol'n embrace,
Proud of his boy, he own'd the gen'rous flame,
And the brave ſon repays his cares with fame.
Now hear a monarch's vow: If heav'n's high pow'rs
Give me to raze *Troy*'s long-defended tow'rs;
Whatever treaſures *Greece* for me deſign,
The next rich honorary gift be thine:
Some golden tripod, or diſtinguiſh'd car,
With courſers dreadful in the ranks of war,
Or ſome fair captive whom thy eyes approve,
Shall recompenſe the warrior's toils with love.
To this the chief: With praiſe the reſt inſpire,
Nor urge a ſoul already fill'd with fire.

V. 343. *Sprung from an alien's bed.*] *Agamemnon* here, in the height of his commendations of *Teucer*, tells him of his ſpurious birth: This (ſays *Euſtathius*) was reckoned no diſgrace among the ancients; nothing being more common than for heroes of old to take their female captives to their beds; and as ſuch captives were then given for a reward of valour, and as a matter of glory, it could be no reproach to be deſcended from them. Thus *Teucer* (ſays *Euſtathius*) was deſcended from *Telamon* and *Heſione* the ſiſter of *Priam*, a female captive.

What

What ſtrength I have, be now in battle try'd,
'Till ev'ry ſhaft in *Phrygian* blood be dy'd.
Since rallying from our wall we forc'd the foe,
Still aim'd at *Hector* have I bent my bow;
Eight forky arrows from this hand have fled,
And eight bold heroes by their points lie dead:
But ſure ſome God denies me to deſtroy
This fury of the field, this dog of *Troy*.
He ſaid, and twang'd the ſtring. The weapon flies
At *Hector*'s breaſt, and ſings along the ſkies:
He miſs'd the mark; but pierc'd *Gorgythio*'s heart,
And drench'd in royal blood the thirſty dart.

(Fair

V. 364. *This dog of* Troy.] This is literal from the *Greek*, and I have ventured it, as no improper expreſſion of the rage of *Teucer*, for having been ſo often diſappointed in his aim, and of his paſſion againſt that enemy who had ſo long prevented all the hopes of the *Grecians*. *Milton* was not ſcrupulous of imitating even theſe, which the modern refiners call, unmannerly ſtrokes of our author, (who knew to what extremes human paſſions might proceed, and was not aſhamed to copy them.) He has put this very expreſſion, into the mouth of God himſelf, who upon beholding the havock which *Sin* and *Death* made in the world, is moved in his indignation to cry out,

'See with what heat theſe dogs of hell advance!'

V. 367. *He miſs'd the mark.*] Theſe words, ſays *Euſtathius*, are very artfully inſerted; the reader might wonder why ſo ſkilful an archer ſhould ſo often miſs his mark, and it was neceſſary that *Teucer* ſhould miſs *Hector*, becauſe *Homer* could not falſify the hiſtory:

This

(Fair *Caſtianira*, nymph of form divine,
This offspring added to King *Priam*'s line.)
As full-blown poppies overcharg'd with rain
Decline the head, and drooping kiſs the plain;
So

This difficulty he removes by the intervention of *Apollo*, who wafts the arrow aſide from him: The Poet does not tell us that this was done by the hand of a God, 'till the arrow of *Teucer* came ſo near *Hector* as to kill his charioteer, which made ſome ſuch contrivance neceſſary.

V. 371. *As full-blown Poppies.*] This ſimile is very beautiful, and exactly repreſents the manner of *Gorgythion*'s death; There is ſuch a ſweetneſs in the compariſon, that it makes us pity the youth's fall, and almoſt feel his wound. *Virgil* has applied it to the death of *Euryalus*.

—Inque humeros cervix collapſa recumbit:
Purpureus veluti cum flos ſucciſus aratro
Langueſcit moriens; laſſove papavera collo
Demiſere caput, pluviâ cum fortè gravantur.

This is finely improved by the *Roman* author, with the particulars of *ſucciſus aratro*, and *laſſo collo*. But it may on the other hand be obſerved in the favour of *Homer*, that the circumſtance of the head being oppreſſed and weighed down by the helmet, is ſo remarkably juſt, that it is a wonder *Virgil* omitted it, and the rather becauſe he had particularly taken notice before, that it was the *helmet* of *Euryalus* which occaſioned the diſcovery and unfortunate death of this young hero and his friend.

One may make a general obſervation, that *Homer* in thoſe compariſons that breathe an air of tenderneſs, is very exact, and adapts them in every point to the ſubject which he is to illuſtrate: But in other compariſons where he is to inſpire the ſoul with ſublime ſentiments,

So ſinks the youth: His beauteous head depreſs'd
Beneath his helmet, drops upon his breaſt.
Another ſhaft the raging archer drew;
That other ſhaft with erring fury flew,
(From *Hector Phœbus* turn'd the flying wound)
Yet fell not dry, or guiltleſs to the ground:
Thy breaſt, brave *Archeptolemus!* it tore,
And dipp'd its feathers in no vulgar gore.
Headlong he falls: his ſudden fall alarms
The ſteeds that ſtartle at his ſounding arms.
Hector with grief his charioteer beheld,
All pale and breathleſs on the ſanguin field.
Then bids *Cebriones* direct the rein,
Quits his bright car, and iſſues on the plain.
Dreadful he ſhouts: From earth a ſtone he took,
And ruſh'd on *Teucer* with the lifted rock.
The youth already ſtrain'd the forceful yew;
The ſhaft already to his ſhoulder drew;
The feather in his hand, juſt wing'd for flight,
Touch'd where the neck and hollow cheſt unite;

timents, he gives a looſe to his fancy, and does not regard whether the images exactly correſpond. I take the reaſon of it to be this: In the firſt, the copy muſt be like the original to cauſe it to affect us; the glaſs needs only to return the real image to make it beautiful: whereas in the other, a ſucceſſion of noble ideas will cauſe the like ſentiments in the ſoul; and though the glaſs ſhould enlarge the image, it only ſtrikes us with ſuch thoughts as the Poet intended to raiſe, ſublime and great.

There

There, where the juncture knits the channel-bone,
The furious chief diſcharg'd the craggy ſtone:
The bow-ſtring burſt beneath the pond'rous blow,
And his numb'd hand diſmiſs'd his uſeleſs bow.
He fell: But *Ajax* his broad ſhield diſplay'd,
And ſcreen'd his brother with a mighty ſhade;
'Till great *Alaſtor*, and *Meciſteus*, bore
The batter'd archer groaning to the ſhore.

Troy yet found grace before th' *Olympian* Sire,
He arm'd their hands, and fill'd their breaſts with fire.
The *Greeks*, repuls'd, retreat behind their wall,
Or in the trench on heaps confus'dly fall.
Firſt of the foe great *Hector* march'd along,
With terror cloath'd, and more than mortal ſtrong.
As the bold hound that gives the lion chace,
With beating boſom, and with eager pace,

Hangs

V. 407. *As the bold hound that gives the lion chace.*] This ſimile is the juſteſt imaginable; and gives the moſt lively picture of the manner in which the *Grecians* fled, and *Hector* purſued them, ſtill ſlaughtering the hindmoſt. *Gratius* and *Oppian* have given us particular deſcriptions of thoſe ſort of dogs, of prodigious ſtrength and ſize, which were employed to hunt and tear down wild beaſts. To one of theſe fierce animals he compares *Hector*, and one cannot but obſerve his care not to diſgrace his *Grecian* countrymen by an unworthy compariſon: Though he is obliged to repreſent them flying, he makes them fly like lions; and as they fly, turn frequently back upon their purſuer; ſo that it is hard to ſay, if they, or he, be in the greater danger. On the contrary, when any of the *Grecian* heroes

Hangs on his haunch, or faſtens on his heels,
Guards as he turns, and circles as he wheels:
Thus oft' the *Grecians* turn'd, but ſtill they flew;
Thus following *Hector* ſtill the hindmoſt ſlew.
When flying they had paſs'd the trench profound,
And many a chief lay gaſping on the ground;
Before the ſhips a deſp'rate ſtand they made,
And fir'd the troops, and call'd the Gods to aid.
Fierce on his ratt'ling chariot *Hector* came:
His eyes like *Gorgon* ſhot a ſanguin flame,
That wither'd all their hoſt: Like *Mars* he ſtood,
Dire as the monſter, dreadful as the God!
Their ſtrong diſtreſs the wife of *Jove* ſurvey'd;
Then penſive thus, to War's triumphant maid.
Oh daughter of that God, whoſe arm can wield
Th' avenging bolt, and ſhake the ſable ſhield!
Now, in this moment of her laſt deſpair,
Shall wretched *Greece* no more confeſs our care,
Condemn'd to ſuffer the full force of Fate,
And drain the dregs of heav'n's relentleſs hate?
Gods! ſhall one raging hand thus level all?
What numbers fell! what numbers yet ſhall fall!
What pow'r divine ſhall *Hector*'s wrath aſſuage?
Still ſwells the ſlaughter, and ſtill grows the rage!
So ſpoke th' imperial regent of the ſkies;
To whom the Goddeſs with the azure eyes:

heroes purſues the *Trojans*, it is he that is the lion, and the flyers are but ſheep or trembling deer.

Long

Long ſince had *Hector* ſtain'd theſe fields with gore,
Stretch'd by ſome *Argive* on his native ſhore:
But He above, the Sire of heav'n, withſtands,
Mocks our attempts, and ſlights our juſt demands.
The ſtubborn God, inflexible and hard,
Forgets my ſervice and deſerv'd reward:
Sav'd I, for this, his fav'rite * ſon diſtreſs'd,
By ſtern *Euriſtheus* with long labours preſs'd?
He begg'd, with tears he begg'd, in deep diſmay;
I ſhot from heav'n, and gave his arm the day.
Oh had my wiſdom known this dire event,
When to grim *Pluto*'s gloomy gates he went;
The triple dog had never felt his chain,
Nor *Styx* been croſs'd, nor hell explor'd in vain.
Averſe to me of all his heav'n of Gods,
At *Thetis*' ſuit the partial Thund'rer nods.
To grace her gloomy, fierce, reſenting ſon,
My hopes are fruſtrate, and my *Greeks* undone.

* *Hercules.*

V. 439. *The ſtubborn God, inflexible and hard.*] It muſt be owned that this ſpeech of *Minerva* againſt *Jupiter*, ſhocks the Allegory more than perhaps any in the poem. Unleſs the Deities may ſometimes be thought to mean no more than beings that preſided over thoſe parts of nature, or thoſe paſſions and faculties of the mind. Thus as *Venus* ſuggeſts unlawful as well as lawful deſires, ſo *Minerva* may be deſcribed as the Goddeſs not only of Wiſdom but of Craft; that is, both of true and falſe Wiſdom. So the moral of *Minerva*'s ſpeaking raſhly of *Jupiter*, may be, that the wiſeſt of finite beings is liable to paſſion and indiſcretion, as the commentators have already obſerved.

Some future day, perhaps, he may be mov'd
To call his blue-ey'd maid his beſt belov'd.
Haſte, launch thy chariot, thro' yon' ranks to ride;
My ſelf will arm, and thunder at thy ſide.
Then, Goddeſs! ſay, ſhall *Hector* glory then,
(That terror of the *Greeks*, that Man of men)
When *Juno*'s ſelf, and *Pallas* ſhall appear,
All dreadful in the crimſon walks of war?
What mighty *Trojan* then, on yonder ſhore,
Expiring, pale, and terrible no more,
Shall feaſt the fowls, and glut the dogs with gore!
She ceas'd, and *Juno* rein'd the ſteeds with care;
(Heav'n's awful empreſs, *Saturn*'s other heir)
Pallas meanwhile, her various veil unbound,
With flow'rs adorn'd, with art immortal crown'd;
The radiant robe her ſacred fingers wove
Floats in rich waves, and ſpreads the court of *Jove*,
Her father's arms her mighty limbs inveſt,
His cuiraſs blazes on her ample breaſt.

V. 461. *What mighty* Trojan *then, on yonder ſhore.*] She means *Hector*, whoſe death the Poet makes her foreſee in ſuch a lively manner, as if the image of the hero lay bleeding before her. This picture is noble, and agreeable to the obſervation we formerly made of *Homer*'s method of propheſying in the ſpirit of poetry.

V. 469. *Floats in rich waves.*] The *Greek* word is κατέχευεν *pours* the veil on the pavement. I muſt juſt take notice that here is a repetition of the ſame beautiful verſes which the author had uſed in the fifth book.

The

The vig'rous pow'r the trembling car aſcends;
Shook by her arm, the maſſy jav'lin bends;
Huge, pond'rous, ſtrong! that when her fury burns
Proud tyrants humbles, and whole hoſts o'erturns.
Saturnia lends the laſh; the courſers fly;
Smooth glides the chariot thro' the liquid ſky.
Heav'n-gates ſpontaneous open to the pow'rs,
Heav'n's golden gates, kept by the winged *Hours*,
Commiſſion'd in alternate watch they ſtand,
The Sun's bright portals and the ſkies command;
Cloſe, or unfold, th' eternal gates of day,
Bar heav'n with clouds, or roll thoſe clouds away.
The ſounding hinges ring, the clouds divide;
Prone down the ſteep of heav'n their courſe they guide.
But *Jove* incens'd from *Ida*'s top ſurvey'd,
And thus enjoin'd the many-colour'd maid.
Thaumantia! mount the winds, and ſtop their car;
Againſt the Higheſt who ſhall wage the war?
If furious yet they dare the vain debate,
Thus have I ſpoke, and what I ſpeak is Fate.
Their courſers cruſh'd beneath the wheels ſhall lie,
Their car in fragments ſcatter'd o'er the ſky;

V. 477. *Smooth glides the chariot*, &c] One would almoſt think *Homer* made his Gods and Goddeſſes deſcend from *Olympus*, only to mount again, and mount only to deſcend again, he is ſo remarkably delighted with the deſcription of their horſes, and their manner of flight. We have no leſs than three of theſe in the preſent book.

My light'ning theſe rebellious ſhall confound,
And hurl them flaming, headlong to the ground,
Condemn'd for ten revolving years to weep
The wounds impreſs'd by burning thunder deep.
So ſhall *Minerva* learn to fear our ire,
Nor dare to combat her's and nature's Sire.
For *Juno*, headſtrong and imperious ſtill,
She claims ſome title to tranſgreſs our will.
Swift as the wind, the various-colour'd maid
From *Ida's* top her golden wings diſplay'd;
To great *Olympus'* ſhining gates ſhe flies,
There meets the chariot ruſhing down the ſkies,
Reſtrains their progreſs from the bright abodes,
And ſpeaks the mandate of the Sire of Gods.
What frenzy, Goddeſſes! what rage can move
Celeſtial minds to tempt the wrath of *Jove?*
Deſiſt, obedient to the high command;
This is his word: and know his word ſhall ſtand.
His light'ning your rebellion ſhall confound,
And hurl ye headlong, flaming to the ground:

V. 500. *For* Juno, *headſtrong and imperious ſtill, ſhe claims*, &c.] *Euſtathius* obſerves here, if a good man does a wrong we are juſtly angry at it; but if it proceeds from a bad one, it is no more than we expected, we are not at all ſurprized, and we bear it with patience.

There are many ſuch paſſages as theſe in *Homer*, which glance obliquely at the fair ſex; and *Jupiter* is here forced to take upon him the ſevere huſband, to teach *Juno* the duty of a wife.

Your

Your horſes cruſh'd beneath the wheels ſhall lie,
Your car in fragments ſcatter'd o'er the ſky;
Yourſelves condemn'd ten rolling years to weep
The wounds impreſs'd by burning thunder deep.
So ſhall *Minerva* learn to fear his ire,
Nor dare to combat her's and nature's fire.
For *Juno*, headſtrong and imperious ſtill,
She claims ſome title to tranſgreſs his will:
But thee what deſp'rate inſolence has driv'n,
To lift thy lance againſt the King of heav'n.
Then mounting on the pinions of the wind,
She flew; and *Juno* thus her rage reſign'd:

V. 522. *But thee what deſp'rate inſolence.*] It is obſervable that *Homer* generally makes his meſſengers, divine as well as human, very punctual in delivering their meſſages in the very words of the perſons who commiſſion'd them. *Iris* however in the cloſe of her ſpeech has ventured to go beyond her inſtructions and all rules of decorum, by adding theſe expreſſions of bitter reproach to a Goddeſs of ſuperior rank. The words of the original, Κύον ἀδδεὲς, are too groſs to be literally tranſlated.

V. 525. Juno *her rage reſign'd*] *Homer* never intended to give us the picture of a good wife in the deſcription of *Juno:* She obeys *Jupiter*, but it is a forced obedience: ſhe ſubmits rather to the governor than to the huſband, and is more afraid of his lightning than his commands.

Her behaviour in this place is very natural to a perſon under a diſappointment: ſhe had ſet her heart upon preferring the *Greeks*; but failing in that point, ſhe aſſumes an air of indifference, and ſays, that whether they live or die, ſhe is unconcerned.

O daughter of that God, whoſe arm can wield
Th' avenging bolt, and ſhake the dreadful ſhield!
No more let beings of ſuperior birth
Contend with *Jove* for this low race of earth:
Triumphant now, now miſerably ſlain,
They breathe or periſh as the fates ordain.
But *Jove*'s high counſels full effect ſhall find,
And ever conſtant, ever rule mankind.

She ſpoke, and backward turn'd her ſteeds of light,
Adorn'd with manes of gold, and heav'nly bright.
The *Hours* unloos'd them, panting as they ſtood,
And heap'd their mangers with ambroſial food.
There ty'd, they reſt in their celeſtial ſtalls;
The chariot propt againſt the chryſtal walls.
The penſive Goddeſſes, abaſh'd, controul'd,
Mix with the Gods, and fill their ſeats of Gold.

And now the Thund'rer meditates his flight
From *Ida*'s ſummits to th' *Olympian* height.
Swifter than thought the wheels inſtinctive fly,
Flame thro' the vaſt of air, and reach the ſky.

V. 531. *They breathe or periſh as the fates ordain.*] The tranſlator has turn'd this line in compliance to an old obſervation upon *Homer*, which *Macrobius* has written, and ſeveral others ſince have fallen into: They ſay he was ſo great a fataliſt, as not ſo much as to name the word *Fortune* in all his works, but conſtantly *Fate* inſtead of it. This remark ſeems curious enough, and indeed does agree with the general tenor and doctrine of this Poet; but unluckily it is not true, the word which they have proſcribed being implied in the original of this, v. 430. Ὅσσε τύχῃ.

'Twas

'Twas *Neptune*'s charge his courſers to unbrace,
And fix the car on its immortal baſe;
There ſtood the chariot, beaming forth its rays,
Till with a ſnowy veil he ſkreen'd the blaze.
He, whoſe all-conſcious eyes the world behold,
Th' eternal Thunderer, ſate thron'd in gold.
High heav'n the fooſtool of his feet he makes,
And, wide beneath him, all *Olympus* ſhakes.
Trembling afar th' offending pow'rs appear'd,
Confus'd and ſilent, for his frown they fear'd.
He ſaw their ſoul, and thus his word imparts;
Pallas and *Juno!* ſay, why heave your hearts?
Soon was your battle o'er: Proud *Troy* retir'd
Before your face, and in your wrath expir'd.
But know, whoe'er almighty pow'r withſtand!
Unmatch'd our force, unconquer'd is our hand:
Who ſhall the Sov'reign of the ſkies controul?
Not all the gods that crown the ſtarry pole.
Your hearts ſhall tremble, if our arms we take,
And each immortal nerve with horror ſhake.
For thus I ſpeak, and what I ſpeak ſhall ſtand;
What pow'r ſoe'er provokes our lifted hand,

V. 547. *And fix the car on its immortal baſe.*] It is remarked by *Euſtathius* that the word βωμοὶ ſignifies not only *altars*, but *pedeſtals* or *baſes*, of ſtatues, &c. I think our language will bear this literally, though M. *Dacier* durſt not venture it in the *French*. The ſolemnity with which this chariot of *Jupiter* is ſet up by the hands of a God, and covered with a fine veil, makes it eaſy enough to imagine that this diſtinction alſo might be ſhewn it.

On

On this our hill no more ſhall hold his place,
Cut off, and exil'd from th' ætherial race.
Juno and *Pallas* grieving hear the doom,
But feaſt their ſouls on *Ilion*'s woes to come.

V. 570. Juno *and* Pallas.] In the beginning of this book *Juno* was ſilent, and *Minerva* replied: Here, ſays *Euſtathius*, *Homer* makes *Juno* reply with great propriety to both their characters. *Minerva* reſents the uſage of *Jupiter*, but the reverence ſhe bears, to her father and her King, keeps her ſilent; ſhe has no leſs anger than *Juno*, but more reaſon. *Minerva* there ſpoke with all the ſubmiſſion and deference that was owing from a child to a father, or a ſubject to a King; but *Juno* is more free with her huſband, ſhe is angry, and lets him know it by the firſt word ſhe utters,

Juno here repeats the ſame words which had been uſed by *Minerva* to *Jupiter* near the beginning of this book. What is there uttered by wiſdom herſelf, and approved by him, is ſpoken by a Goddeſs, who (as *Homer* tells us at this very time) imprudently manifeſted her paſſion, and whom *Jupiter* anſwers with anger. To deal fairly, I cannot defend this in my Author, any more than ſome other of his repetitions; as when *Ajax* in the fifteenth Iliad, v. 668. uſes the ſame ſpeech word for word to encourage the *Greeks*, which *Agamemnon* had made in the fifth, v. 653. I think it equally an extreme, to vindicate all the repetitions of *Homer*, and to excuſe none. However *Euſtathius* very ingeniouſly excuſes this, by ſaying that the ſame ſpeeches become entirely different by the different manner of introducing them. *Minerva* addreſſed herſelf to *Jupiter* with words full of reſpect, but *Juno* with terms of reſentment. This, ſays he, ſhews the effect of opening our ſpeeches with art: it prejudices the audience in our favour, and makes us ſpeak to friends: whereas the auditor naturally denies that favour, which the orator does not ſeem to aſk; ſo that what he delivers, tho' it has equal merit, labours under this diſadvantage, that his judges are his enemies.

Tho

Tho' ſecret anger ſwell'd *Minerva*'s breaſt,
The prudent Goddeſs yet her wrath repreſt;
But *Juno*, impotent of rage, replies:
What haſt thou ſaid, Oh tyrant of the ſkies!
Strength and Omnipotence inveſt thy throne;
'Tis thine to puniſh; ours to grieve alone.
For *Greece* we grieve, abandon'd by her fate
To drink the dregs of thy unmeaſur'd hate;
From fields forbidden we ſubmiſs refrain,
With arms unaiding ſee our *Argives* ſlain;
Yet grant our counſels ſtill their breaſts may move,
Leſt all ſhould periſh in the rage of *Jove*.
The Goddeſs thus: and thus the God replies
Who ſwells the clouds, and blackens all the ſkies.
The morning ſun, awak'd by loud alarms,
Shall ſee th' Almighty Thunderer in arms.
What heaps of *Argives* then ſhall load the plain,
Thoſe radiant eyes ſhall view, and view in vain.
Nor ſhall great *Hector* ceaſe the rage of fight,
The navy flaming, and the *Greeks* in flight,
Ev'n 'till the day, when certain fates ordain,
Then ſtern *Achilles* (his *Patroclus* ſlain)
Shall riſe in vengeance, and lay waſte the plain.

V. 590. *Nor ſhall great* Hector *ceaſe*, &c.] Here, ſays *Euſtathius*, the Poet prepares the reader for what is to ſucceed: he gives us the out-lines of his piece, which he is to fill up in the progreſs of the poem. This is ſo far from cloying the reader's appetite, that it raiſes it, and makes him deſirous to ſee the picture drawn in its full length.

For

For ſuch is Fate, nor can'ſt thou turn its courſe
With all thy rage, with all thy rebel force.
Fly, if thou wilt, to earth's remoteſt bound,
Where on her utmoſt verge the ſeas refound;
Where curs'd *Iäpetus* and *Saturn* dwell,
Faſt by the brink, within the ſteams of hell;
No ſun e'er gilds the gloomy horrors there,
No chearful gales refreſh the lazy air:
There arm once more the bold *Titanian* band;
And arm in vain; For what I will ſhall ſtand.
Now deep in Ocean ſunk the lamp of light,
And drew behind the cloudy veil of night:
The conqu'ring *Trojans* mourn his beams decay'd;
The *Greeks* rejoicing bleſs the friendly ſhade.
The victors keep the field; and *Hector* calls
A martial council near the navy-walls:
Theſe to *Scamander*'s bank apart he led,
Where thinly ſcatter'd lay the heaps of dead.
Th' aſſembled chiefs, deſcending on the ground,
Attend his order, and their Prince ſurround.
A maſſy ſpear he bore of mighty ſtrength,
Of full ten cubits was the lance's length;
The point was braſs, refulgent to behold,
Fix'd to the wood with circling rings of gold:
The noble *Hector* on his lance reclin'd,
And bending forward, thus reveal'd his mind.

Ye

Ye valiant *Trojans*, with attention hear!
Ye *Dardan* bands, and gen'rous Aids, give ear!
This day, we hop'd would wrap in conqu'ring flame
Greece with her ſhips, and crown our toils with fame:
But darkneſs now, to ſave the cowards, falls,
And guards them trembling in their wooden walls.
Obey the Night, and uſe her peaceful hours
Our ſteeds to forage, and refreſh our pow'rs.
Strait from the town be ſheep and oxen ſought,
And ſtrength'ning bread, and gen'rous wine be brought.
Wide o'er the field, high-blazing to the ſky,
Let num'rous fires the abſent ſun ſupply;
The flaming piles with plenteous fuel raiſe,
Till the bright morn her purple beam diſplays:
Leſt in the ſilence and the ſhades of night,
Greece on her ſable ſhips attempt her flight.
Not unmoleſted let the wretches gain
Their lofty decks, or ſafely cleave the main;
Some hoſtile wound let ev'ry dart beſtow,
Some laſting token of the *Phrygian* foe,
Wounds, that long hence may aſk their ſpouſes care,
And warn their children from a *Trojan* war.

V. 621. *Ye valiant* Trojans, *&c.*] *Euſtathius* obſerves, that *Hector* here ſpeaks like a ſoldier: He bears a ſpear, not a ſceptre, in his hand; he harangues like a ſoldier, but like a victor; he ſeems to be too much pleaſed with himſelf, and in the vein of ſelf-flattery, he promiſes a compleat conqueſt over the *Greeks*.

Now

Now thro' the circuit of our *Ilion* wall,
Let ſacred heralds ſound the ſolemn call;
To bid the Sires with hoary honours crown'd,
And beardleſs youths our battlements ſurround.
Firm be the guard, while diſtant lie our pow'rs,
And let the matrons hang with lights the tow'rs:
Leſt under cover of the midnight ſhade,
Th' inſidious foe the naked town invade.
Suffice, to-night, theſe orders to obey;
A nobler charge ſhall rouze the dawning day.
The Gods, I truſt, ſhall give to *Hector*'s hand,
From theſe deteſted foes to free the land,
Who plow'd, with fates averſe, the wat'ry way;
For *Trojan* vultures a predeſtin'd prey.
Our common ſafety muſt be now the care;
But ſoon as morning paints the fields of air,
Sheath'd in bright arms let ev'ry troop engage,
And the fir'd fleet behold the battle rage.
Then, then ſhall *Hector* and *Tydides* prove,
Whoſe fates are heavieſt in the ſcales of *Jove*.

V. 648. *And let the matrons.*] I have been more obſervant of the decorum in this line than my Author himſelf. He calls the women Θηλύτεραι, an epithet of ſcandalous import, upon which *Porphyry* and the *Greek* Scholiaſt have ſaid but too much. I know no man that has yet had the impudence to tranſlate that remark, in regard of which it is politeneſs to imitate the Barbarians, and ſay, *Græcum eſt, non legitur.* For my part, I leave it as a motive to ſome very curious perſons of both ſexes to ſtudy the *Greek* language.

To

To-morrow's light (oh haſte the glorious morn!)
Shall ſee his bloody ſpoils in triumph borne,
With this keen jav'lin ſhall his breaſt be gor'd,
And proſtrate heroes bleed around their lord.
Certain as this, oh! might my days endure,
From age inglorious, and black death ſecure;
So might my life and glory know no bound,
Like *Pallas* worſhip'd, like the Sun renown'd!
As the next dawn, the laſt they ſhall enjoy,
Shall cruſh the *Greeks*, and end the woes of *Troy*.
The leader ſpoke. From all the hoſts around
Shouts of applauſe along the ſhores reſound.
Each from the yoke the ſmoaking ſteeds unty'd,
And fix'd their headſtalls to his chariot-ſide.
Fat ſheep and oxen from the town are led,
With gen'rous wine, and all-ſuſtaining bread.
Full hecatombs lay burning on the ſhore;
The winds to heav'n the curling vapours bore.
Ungrateful off'ring to th' immortal pow'rs!
Whoſe wrath hung heavy o'er the *Trojan* tow'rs;

V. 679. *Full hecatombs*, &c.] Theſe ſix lines that follow being a tranſlation of four in the original, are added from the authority of *Plato* in Mr. *Barnes* his edition: That author cites them in his ſecond *Alcibiades*. There is no doubt of their being genuine, but the queſtion is only whether they are rightly placed here? I ſhall not pretend to decide upon a point which will doubtleſs be the ſpeculation of future Criticks.

Nor

Nor *Priam* nor his ſons obtain'd their grace;
Proud *Troy* they hated, and her guilty race.
The troops exulting ſate in order round,
And beaming fires illumin'd all the ground.
As when the Moon, refulgent lamp of night!
O'er heav'n's clear azure ſpreads her ſacred light,
When not a breath diſturbs the deep ſerene,
And not a cloud o'ercaſts the ſolemn ſcene;
Around her throne the vivid planets roll,
And ſtars unnumber'd gild the glowing pole,
O'er the dark trees a yellower verdure ſhed,
And tip with ſilver ev'ry mountain's head;
Then ſhine the vales, the rocks in proſpect riſe,
A flood of glory burſts from all the ſkies:
The conſcious ſwains, rejoicing in the ſight,
Eye the blue vault, and bleſs the uſeful light.
So many flames before proud *Ilion* blaze,
And lighten glimm'ring *Xanthus* with their rays:

V. 687. *As when the moon*, &c.] This compariſon is inferior to none in *Homer*. It is the moſt beautiful night-piece that can be found in poetry. He preſents you with a proſpect of the heavens, the ſeas, and the earth: The ſtars ſhine, the air is ſerene, the world enlightened, and the moon mounted in glory. *Euſtathius* remarks that φαεινὴν does not ſignify the moon at full, for then the light of the ſtars is diminiſhed or loſt in the greater brightneſs of the moon. And others correct the word φαεινὴν to φάει νῆν, for φάει νέην; but this criticiſm is forced, and I ſee no neceſſity why the moon may not be ſaid to be bright, though it is not in the full. A Poet is not obliged to ſpeak with the exactneſs of Philoſophy, but with the liberty of Poetry.

The

The long reflections of the diſtant fires
Gleam on the walls, and tremble on the ſpires;
A thouſand piles the duſky horrors gild,
And ſhoot a ſhady luſtre o'er the field.
Full fifty guards each flaming pile attend,
Whoſe umber'd arms, by fits, thick flaſhes ſend,
Loud neigh the courſers o'er their heaps of corn,
And ardent warriors wait the riſing morn.

V. 703. *A thouſand piles.*] *Homer* in his catalogue of the *Grecian* ſhips, tho' he does not recount expreſly the number of the *Greeks*, has given ſome hints from whence the ſum of their army may be collected. But in the ſame book where he gives an account of the *Trojan* army, and relates the names of the leaders and nations of the auxiliaries, he ſays nothing by which we may infer the number of the army of the beſieged. To ſupply therefore that omiſſion, he has taken occaſion, by this piece of poetical arithmetick, to inform his reader, that the *Trojan* army amounted to 50000. That the aſſiſtant nations are to be included herein, appears from what *Dolon* ſays in *l.* 10. that the auxiliaries were encamped that night with the *Trojans*.

This paſſage gives me occaſion to animadvert upon a miſtake of a modern writer, and another of my own. The *Abbè Teraſſon*, in a late treatiſe againſt *Homer*, is under a grievous error, in ſaying that all the forces of *Troy* and the auxiliaries cannot be reaſonably ſuppoſed from *Homer* to be above ten thouſand men. He had entirely overlooked this place, which ſays there were a thouſand fires. And fifty men at each of them. See my obſervations on the ſecond book, where theſe fires by a ſlip of my memory are called funeral piles: I ſhould be glad it were the greateſt error I have committed in theſe notes.

V. 707. *The courſers o'er their heaps of corn.*] I durſt not take the ſame liberty with M. *Dacier*, who has omitted

omitted this circumſtance, and does not mention the horſes at all. In the following line, the laſt of the book, *Homer* has given to the *Morning* the epithet *fair-ſphered* or *bright throned*, εὔθρονον ἠῶ. I have already taken notice in the preface of the method of tranſlating the epithets of *Homer*, and muſt add here, that it is often only the uncertainty the moderns lie under, of the true genuine ſignification of an ancient word, which cauſes the many various conſtructions of it. So that it is probable the author's own words, at the time he uſed them, never meant half ſo many things as we tranſlate them into. Madam *Dacier* generally obſerves one practice as to theſe throughout her verſion: She renders almoſt every ſuch epithet in *Greek* by two or three in *French*, from a fear of loſing the leaſt part of its ſignificance. This perhaps may be excuſable in proſe; though at beſt it makes the whole much more verboſe and tedious, and is rather like writing a dictionary than rendering an author: But in verſe, every reader knows ſuch a redoubling of epithets would not be tolerable. A Poet has therefore only to chuſe that, which moſt agrees with the tenour and main intent of the particular paſſage, or with the genius of poetry itſelf.

It is plain that too ſcrupulous an adherence to many of theſe, gives the tranſlation an exotic, pedantic, and whimſical air, which is not to be imagined the original ever had. To call a hero the *great artificer of flight*, the *ſwift of foot*, or the *horſe-tamer*, theſe give us ideas of little peculiarities, when in the author's time they were epithets uſed only in general to ſignify alacrity, agility, and vigour. A common reader would imagine from theſe ſervile verſions, that *Diomed* and *Achilles* were foot-racers, and *Hector* a horſe-courſer, rather than that any of them were heroes. A man ſhall be called a faithful tranſlator for rendering πόδας ἀκὺς in *Engliſh*, *ſwift-footed*; but laughed at if he ſhould tranſlate our *Engliſh* word *dexterous* into any other language, *right-handed*.

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